

1999-2013



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PBS
ADULTS
1969-2004



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www.pbsadultsgo.org

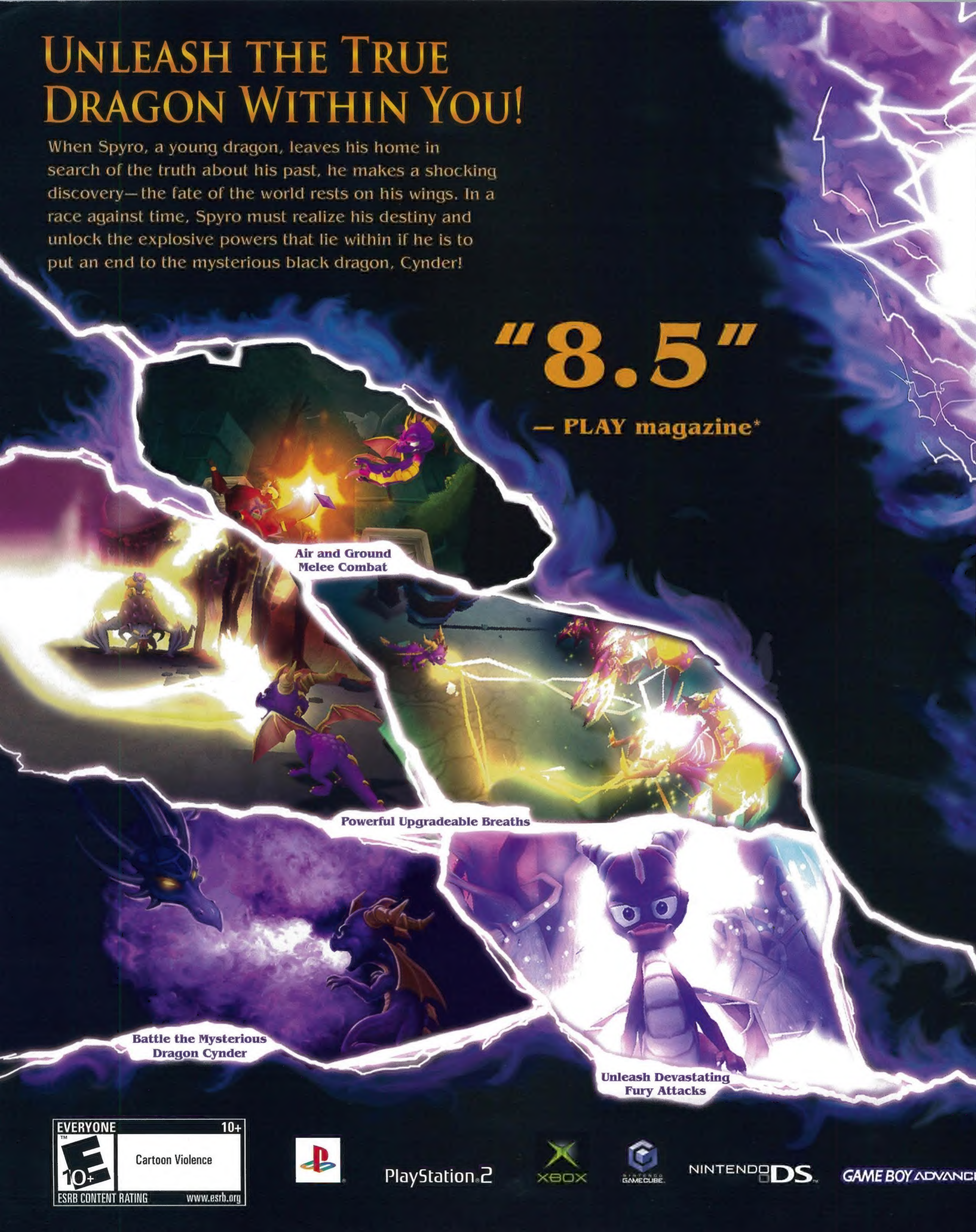


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— PLAY magazine*



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Cartoon Violence

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ELIJAH WOOD
AS SPYRO

DAVID SPADE AND GARY OLDMAN
AS SPARX AS IGNITUS



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* PLAY Magazine, October 2006





most PBS shows that debuted prior to 1977, with the exceptions of Washington Week in Review and Wall Street Week (CPB resumed funding of Washington Week in 1997).

In 1994, The Chronicle of Philanthropy released the results of the largest study on the popularity and credibility of charitable and non-profit organizations. PBS ranked as the 11th "most popular charity/non-profit in America" from over 100 charities researched in the study conducted by the industry publication, with 38.2% of Americans over the age of 12 choosing "love" and "like a lot" for PBS.[24][25][26][27]

Since the mid-2000s, Roper Opinion Research polls commissioned by PBS have consistently placed the service as the most-trusted national institution in the United States.[5][28] A 2016–2017 study by Nielsen Media Research found 80% of all US television households view the network's programs over the course of a year.[2] However, PBS is not responsible for all programming carried on public television stations, a large proportion of which may come from its member stations—including WGBH-TV, WETA-TV, WNET, WTTW, WHYY-TV, Twin Cities PBS—American Public Television, and independent producers. This distinction regarding the origin of different programs on the service presents a frequent source of viewer confusion.[29]

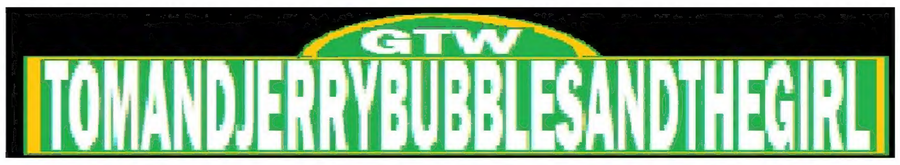
In December 2009, PBS signed up for the Nielsen ratings audience measurement reports, and began to be included in its primetime and daily "Television Index" reports, alongside the major commercial broadcast networks.[30]

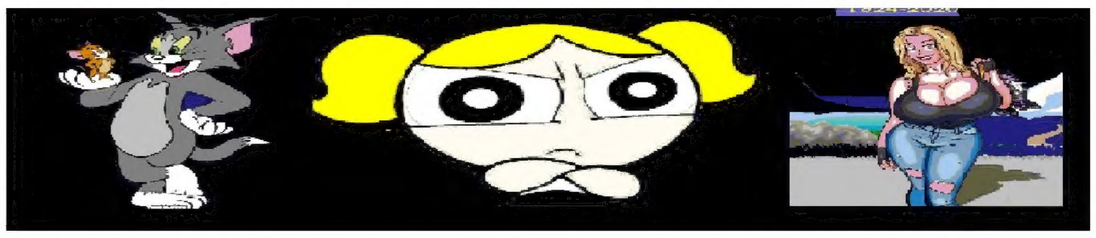
In May 2011, PBS announced that it would incorporate breaks containing underwriter spots for corporate and foundation sponsors, program promotions and identification spots within four breaks placed within episodes of Nature and NOVA, airing episodes broken up into segments of up to 15 minutes, rather than airing them as straight 50- to 55-minute episodes. The strategy began that fall, with the intent to expand the in-program breaks to the remainder of the schedule if successful.[31]

In 2011, PBS released apps for iOS and Android to allow viewing of full-length videos on mobile devices.[32] Vern Seward of The Mac Observer calls the PBS iPad App, "...cool on so many levels."[33] An update in 2015 added Chromecast support.[34]



Theme song: Meyie & Miguel Theme Song
First episode date: October 10, 2005
Networks: pbs adult go
Thoma song tom and jerry bubbles and the girl
First episode date: november 15 1969
Networks: pbs adult go







Name
Paco Shintos
Age
21 months
Gender
Male
Ethnicity
Venezuelan

meyie shintos



Name
Miguel Shintos
Age
10
Gender
Male
Ethnicity
Hispanic
younger by 3 minutes), Santiago Shintos (father), Rosa Shinto (mother),
EAbuela Elena (mother

Age
10
Gender
Zemale
Ethnicity
Hispanic

Gene Deitch
Starring
Harry E. Lang
Williams Hanna
tom and jerry bubbles and the girl
Red Coffee
Lillian Randolph
Billy Bletcher
Pearl Preas
Dawe Butler
Allen Swift
Mel Blanc
Irene Percy
Music by Scott Bradley (113 TV series
Edward Plumb (3TV series
Steven Kohlchak (12 TV series
Eugene Poddany (28 TV series Dean Elliott (2 TV series
Sherl Ronnett (6 TV series
Hoyt Curtin TV series
Yvette Blais and Jeff Michael TV series
Tom Worrall (39 TV series
Gary Lionelli (26 TV series
Jr. Eric Schmidt
Tom Ruby (34TV series
Vivek Maddala TV series
David Record
John Van Tongeren
Production companies
Rembrandt tv TV series(Gene Deitch
Production companies gtw softv dctw wgbh boston
Original network pbs adult go
Theme song tom and jerry bubbles and the girl
First episode date: november 15 1969
Networks: pbs adult go
Program creators gene deitch
Original release November 15, 196[illegible] present

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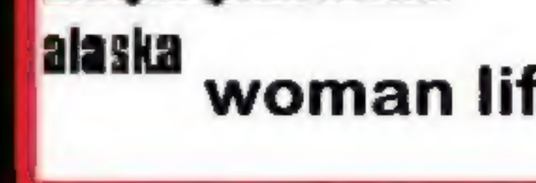
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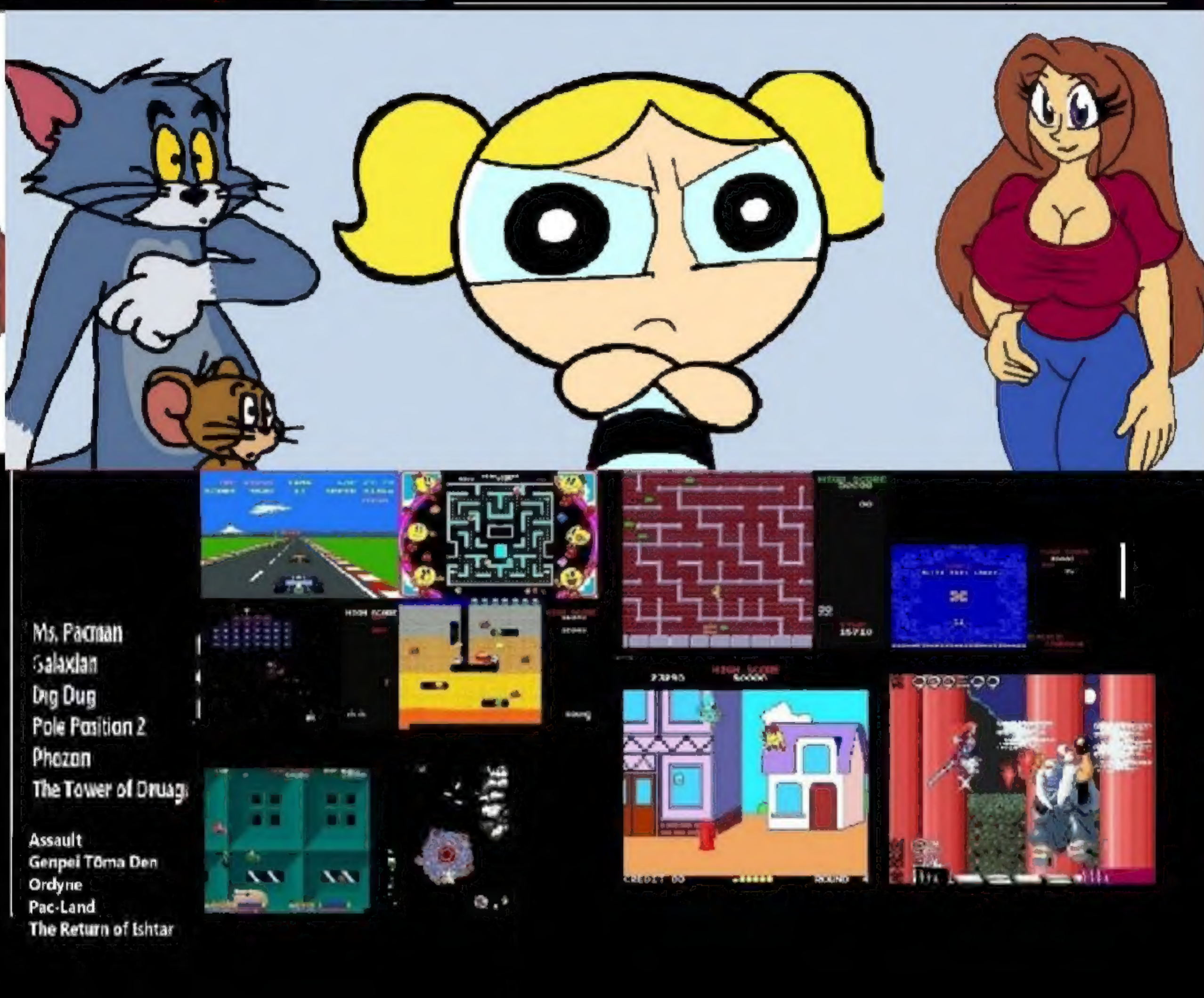






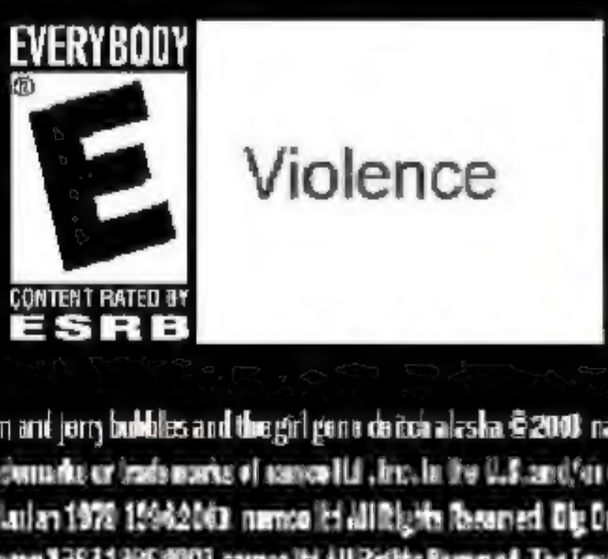
Ranked

tom and jerry bubbles and the girl gene deitch alaska woman life



Ms. Pacman
Galaxian
Dig Dug
Pole Position 2
Phozon
The Tower of Druaga

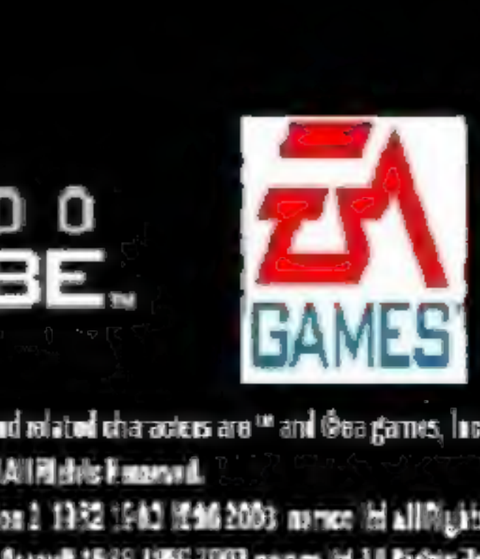
Assault
Genpei Tōma Den
Ordyne
Pac-Land
The Return of Ishtar



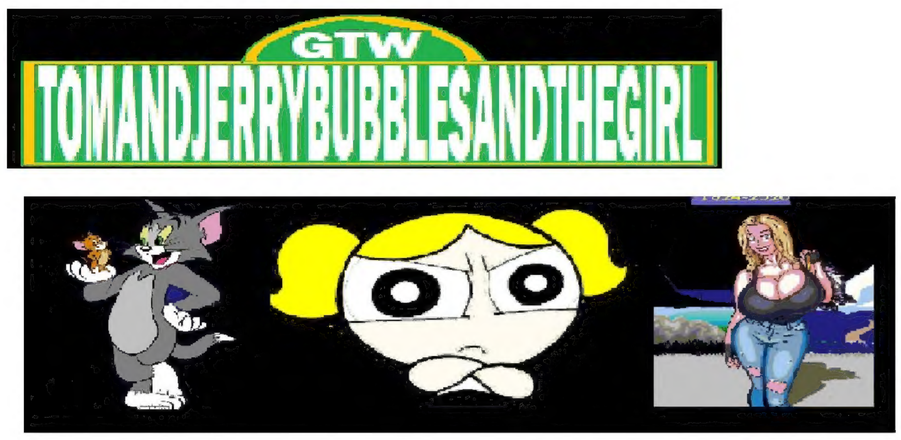
Violence



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Gene Deitch
Starring
Harry E. Lang
William Hanna
tom and jerry bubbles and the girl
Bert Gaffron
Lillian Randolph
Billy Bletcher
Paul Frees
Dawe Butler
Allen Swift
Mel Blanc
June Foray
Music by Scott Bradley (113 TV series
Edward Plumb (1TV series
Steven Kanichak (12 TV series
Eugene Poddany (26TV series Dean Elliott (2 TV series
Carl Brandt (2 TV series
Hoyt Curtin TV series
Yvette Diala and Jeff Michael TV series
Tom Worrall (99 TV series
Gary Lionelli (26 TV series
J. Eric Schmidt
Tom Reka (34TV series
Vivek Maddala TV series
David Rieard
John Van Tongeren
Production
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RembrandtFilms TV TV series(Gene Deitch
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Original network pbs adult go
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Program creators gene deitch
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At the summer 2019 Television Critics Association press tour day for PBS on July 29, 2019, it was announced that MVPD YouTube TV would begin to carry PBS programming and member stations in the fall of 2019. Member stations have the choice of having their traditional channel on the service with its full programming schedule received by Google over-the-air and uploaded to the service, a YouTube TV-only feed provided by the station with some programming substitutions due to lack of digital rights, or a PBS-provided feed with limited localization, though with no local programming or pledge drive programming.[46]

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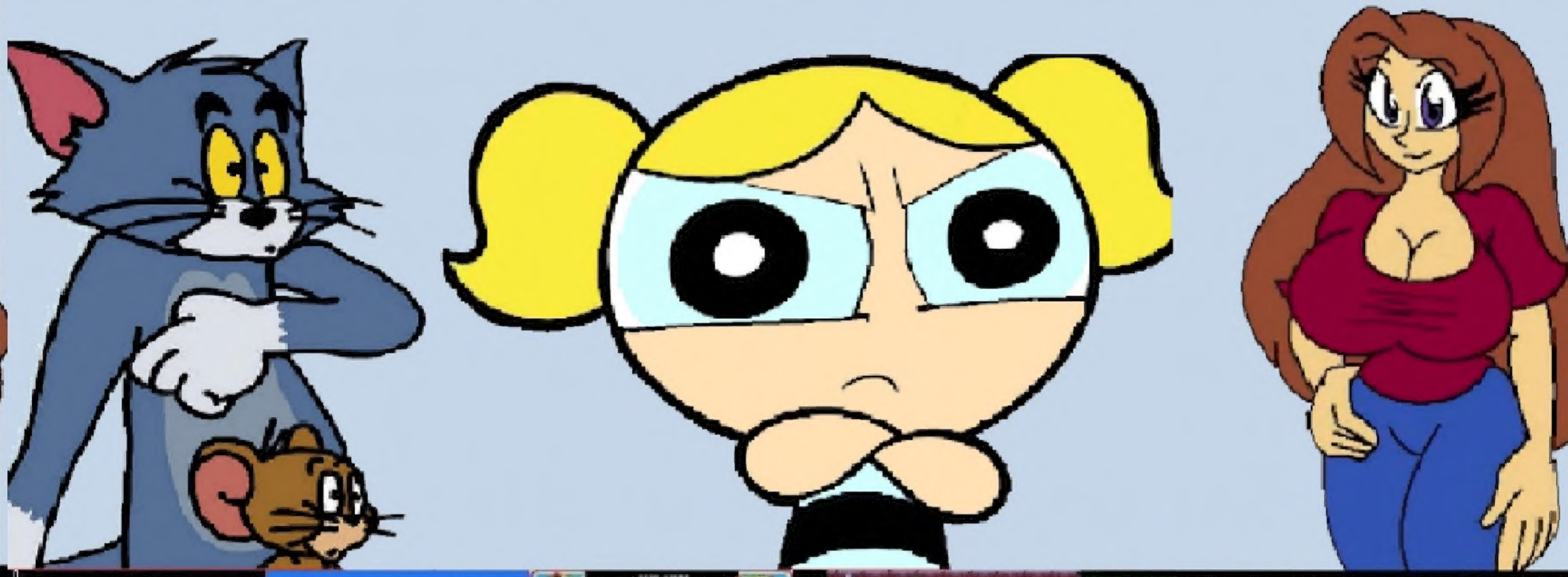
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July 1, 2021 saw a PBS "Julia Child" channel added to Pluto TV in the United States.[54]

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tom and jerry bubbles and the girl gene deitch alaska

alaska



- Ms. Pacman
- Galaxian
- Dig Dug
- Pole Position 2
- Phozon
- The Tower of Druaga
  - Assault
  - Genpei Tōma Den
  - Ordyne
  - Pac-Land
  - The Return of Ishtar

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Dreamcast

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Operations

See also: Television network

Even with its status as a non-profit[55][56][57] & educational television network, PBS engages in program distribution,[58] providing television content and related services to its member stations, each of which together cooperatively owns the network.[59] Unlike the affiliates for commercial TV networks, each non-profit PBS member station is charged with the responsibility of programming local content such as news, interviews, cultural, and public affairs programs for its individual market or state that supplements content provided by PBS and other public television distributors.

In a commercial broadcast television network structure, affiliates give up portions of their local advertising airtime in exchange for carrying network programming, and the network pays its affiliates a share of the revenue it earns from advertising. By contrast, PBS member stations pay fees for the shows acquired and distributed by the national organization. Under this relationship, PBS member stations have greater latitude in local scheduling than their commercial broadcasting counterparts. Scheduling of PBS-distributed series may vary greatly depending on the market. This can be a source of tension as stations seek to preserve their localism, and PBS strives to market a consistent national lineup. However, PBS has a policy of "common carriage", which requires most stations to clear the national prime time programs on a common programming schedule to market them nationally more effectively. Management at former Los Angeles member KCET cited unresolvable financial and programming disputes among its major reasons for leaving PBS after over 40 years in January 2011, although it would return to PBS in 2019.[60]

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Although PBS has a set schedule of programming, particularly in regard to its prime time schedule, member stations reserve the right to schedule PBS-distributed programming in other time slots or not clear it at all if they choose to do so; few of the service's members carry all its programming. Most PBS stations timeshift some distributed programs. Once PBS accepts a program offered for distribution, PBS, rather than the originating member station, retains exclusive rebroadcasting rights during an agreed period. Suppliers, however, retain the right to sell the program's intellectual property in non-broadcast media such as DVDs, books, and sometimes PBS-licensed merchandise.

Programming



Ms. Pacman
Galaxian
Dig Dug
Pole Position 2
Phozon
The Tower of Druaga
Assault
Genpei Tōma Den
Ordyne
Pac-Land
The Return of Ishtar





tom and jerry bubbles and the girl gene deitch alaska

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E
Fantasy Violence
Mild Language
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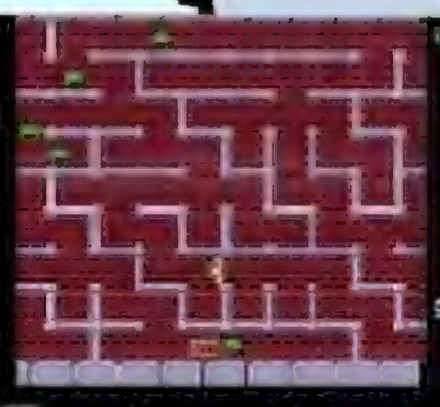
alaska

namco

tom and jerry bubbles and the girl gene deitch alaska

















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Phozon
The Tower of Druaga

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The Return of Ishtar

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EA GAMES

alaska

namco

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PlayStation.2

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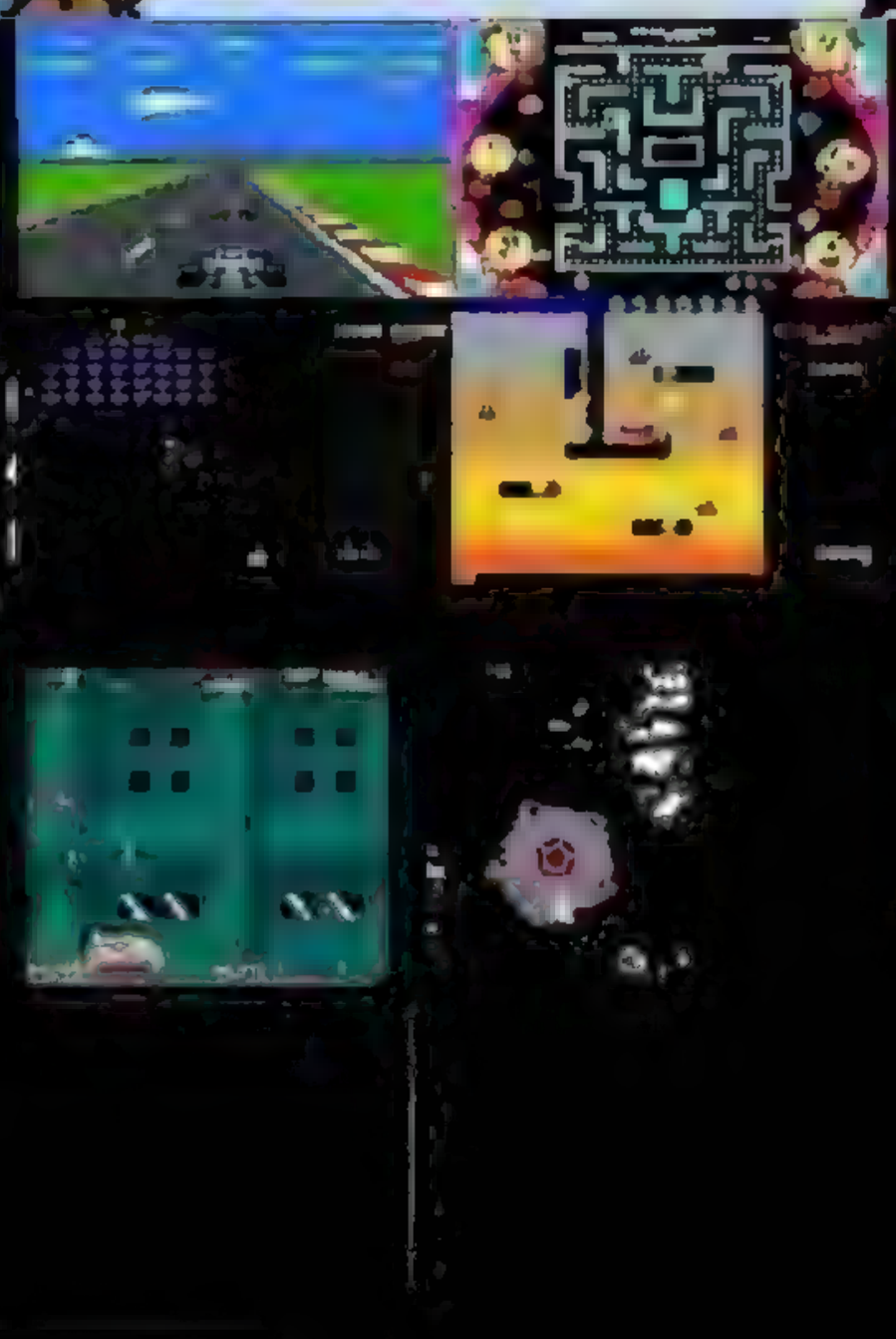
alaska

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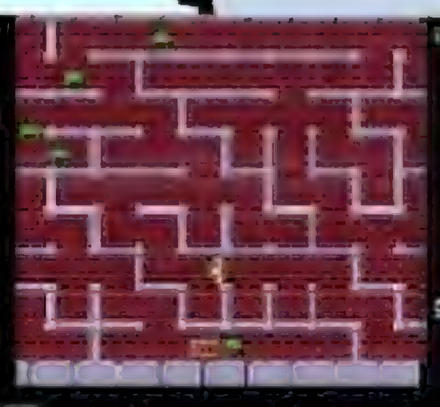
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Ms. Pacman
Galaxian
Dig Dug
Pole Position 2
Phozon
The Tower of Druaga

Assault
Genpei Tōma Den
Ordyne
Pac-Land
The Return of Ishtar

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CONTENT RATED BY ESRB

Dreamcast

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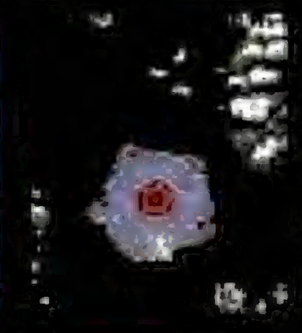


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Ms. Pacman
Galaxian
Dig Dug
Pole Position 2
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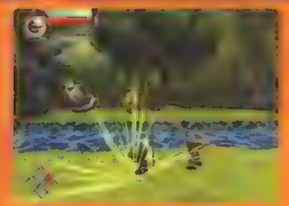
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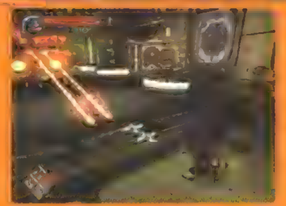
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Gravity? Run up walls and tear through levels with moves only the most insane Ninja would try



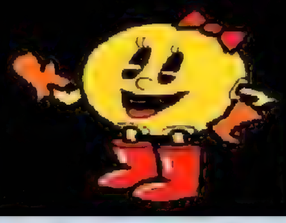
Use multiple weapons in take-apart any foe that dares stand between Ninja and his mission



Five huge worlds, mini-quests and grueling missions that will separate the Ninjas from the copy's

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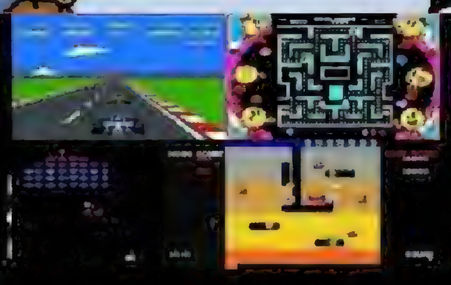
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Operations

See also: Television network

Even with its status as a non-profit[55][56][57] & educational television network, PBS engages in program distribution,[58] providing television content and related services to its member stations, each of which together cooperatively owns the network.[59] Unlike the affiliates for commercial TV networks, each non-profit PBS member station is charged with the responsibility of programming local content such as news, interviews, cultural, and public affairs programs for its individual market or state that supplements content provided by PBS and other public television distributors.

In a commercial broadcast television network structure, affiliates give up portions of their local advertising airtime in exchange for carrying network programming, and the network pays its affiliates a share of the revenue it earns from advertising. By contrast, PBS member stations pay fees for the shows acquired and distributed by the national organization. Under this relationship, PBS member stations have greater latitude in local scheduling than their commercial broadcasting counterparts. Scheduling of PBS-distributed series may vary greatly depending on the market. This can be a source of tension as stations seek to preserve their localism, and PBS strives to market a consistent national lineup. However, PBS has a policy of "common carriage", which requires most stations to clear the national prime time programs on a common programming schedule to market them nationally more effectively. Management at former Los Angeles member KCET cited unresolvable financial and programming disputes among its major reasons for leaving PBS after over 40 years in January 2011, although it would return to PBS in 2019.[60]

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Since the mid-2000s, Roper Opinion Research polls commissioned by PBS have consistently placed the service as the most-trusted national institution in the United States.[5][28] A 2016–2017 study by Nielsen Media Research found 80% of all US television households view the network's programs over the course of a year.[2] However, PBS is not responsible for all programming carried on public television stations, a large proportion of which may come from its member stations—including WGBH-TV, WETA-TV, WNET, WTTW, WHYY-TV, Twin Cities PBS—American Public Television, and independent producers. This distinction regarding the origin of different programs on the service presents a frequent source of viewer confusion.[29]

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PBS ADULTS GO 24 2005-2006



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WHEN YOU DON'T KNOW
WHAT YOU'RE FIGHTING FOR?

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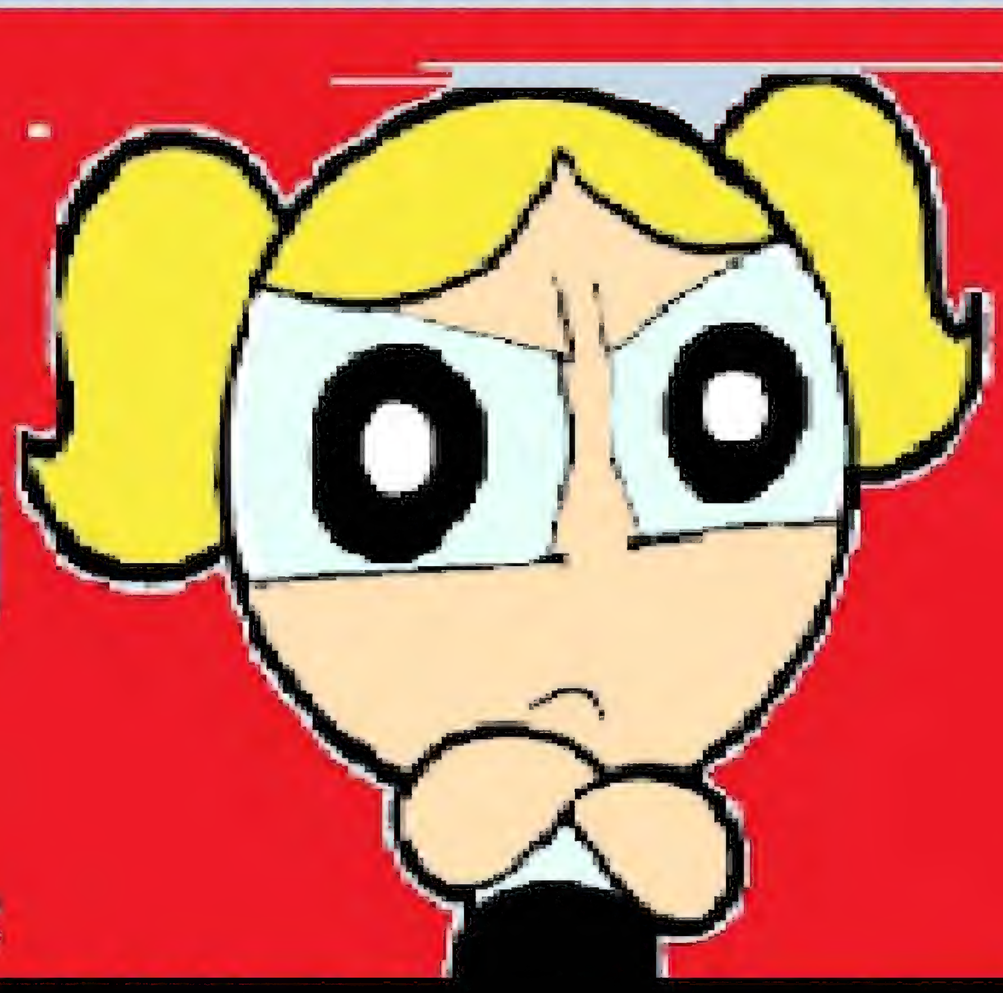
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GALAGA
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Programming

PBS ADULTS GO 0027 2005-2006

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Programming

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Main article: List of programs broadcast by PBS

The evening and primetime schedule on PBS features a diverse array of programming including fine arts (Great Performances); drama (Masterpiece, Downton Abbey, American Family: Journey of Dreams); science (Nova, Nature); history (American Experience, American Masters, History Detectives, Antiques Roadshow); music (Austin City Limits, Soundstage); public affairs (Frontline, PBS NewsHour, Washington Week, Nightly Business Report); independent films and documentaries (P.O.V., Independent Lens); home improvement (This Old House); and interviews (Amanpour & Company, Tavis Smiley, The Dick Cavett Show). In 2012, PBS began organizing much of its prime time programming around a genre-based schedule (for example, drama series encompass the Sunday schedule, while science-related programs are featured on Wednesdays).

PBS broadcasts children's programming as part of the service's (and including content supplied by other distributors not programmed by the service, its member stations') morning and afternoon schedule. As the children's programs it distributes are intended to educate as well as entertain its target audience, PBS and its stations have long been in compliance with educational programming guidelines set by the Federal Communications Commission in response to the enactment of the Children's Television Act of 1990. Many member stations have historically also broadcast distance education and other instructional television programs, typically during daytime slots; though with the advent of digital television, which has allowed stations to carry these programs on digital subchannels in lieu of the main PBS feed or exclusively over online, many member stations/networks have replaced distance education



- Ms. Pacman
- Galaxian
- Dig Dug
- Pole Position 2
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- The Return of Ishtar





Tom and Jerry Bubbles and the girl gone dolfich
alaska







Neighborhood, was one of YouTube's 10 most viral videos of 2012.[39] By 2013, monthly video views on PBS.org had risen from 2 million to a quarter-billion, PBS.org traffic had surpassed that of the CBS, NBC, and ABC web sites, PBSKids.org had become the dominant US children's site for video, and PBS had won more 2013 Webby Awards than any other media company in the world.[40]

On May 8, 2013, full-length episodes of PBS' prime time, news and children's programs were made available through the Roku streaming player; programming is available on Roku as separate streaming channels for "PBS" and "PBS KIDS" content.[41] Some content is only available with a PBS Passport member benefit subscription.[42]

On July 1, 2016, Amazon Prime Video and PBS Distribution entered into a multi-year agreement which saw several PBS Kids series on other streaming services move to Amazon Prime Video.[43]

PBS Distribution partnered with MultiChoice to launch PBS KIDS on May 22, 2019 on DStv and GOtv subscription platforms across its Sub-Saharan Africa footprint.[44] In mid-2021, PBS Distribution added the channel to Australia's Foxtel subscription platform.[45]

At the summer 2019 Television Critics Association press tour day for PBS on July 29, 2019, it was announced that MVPD YouTube TV would begin to carry PBS programming and member stations in the fall of 2019. Member stations have the choice of having their traditional channel on the service with its full programming schedule received by Google over-the-air and uploaded to the service, a YouTube TV-only feed provided by the station with some programming substitutions due to lack of digital rights, or a PBS-provided feed with limited localization, though with no local programming or pledge drive programming.[46]

In 2019, PBS announced plans to move its headquarters to another building in the Crystal Gateway complex, while remaining in Crystal

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In May 2011, PBS announced that it would incorporate breaks containing underwriter spots for corporate and foundation sponsors, program promotions and identification spots within four breaks placed within episodes of Nature and NOVA, airing episodes broken up into segments of up to 15 minutes, rather than airing them as straight 50- to 55-minute episodes. The strategy began that fall, with the intent to expand the in-program breaks to the remainder of the schedule if successful.[31]

In 2011, PBS released apps for iOS and Android to allow viewing of full-length videos on mobile devices.[32] Vern Seward of The Mac Observer calls the PBS iPad App, "...cool on so many levels."[33] An update in 2015 added Chromecast support.[34]

"PBS UK" was launched as a paid subscription channel in the United Kingdom on 1 November 2011, featuring American documentary programming sourced from PBS. Better identifying its subject matter, this channel was renamed "PBS America" on 4 July 2012. The channel has subsequently become available in other parts of Europe and Australia.

On February 28, 2012, PBS partnered with AOL to launch Makers: Women Who Make America, a digital documentary series focusing on high-achieving women in male-dominated industries such as war, comedy, [illegible]

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Programming

PBS ADULTS GO 0033 2005-2006

OCTOBER 10 2006







Ms. Pacman
Galaxian
Dig Dug
Pole Position 2
Phozon
The Tower of Druaga
Assault
Genpei Tōma Den
Ordyne
Pac-Land
The Return of
Ishtar
tom and jerry
bubble the and girl
gene deitch
alaska
rally 3-5 on
pbs kids go is
daddy show





tom and jerry bubbles and the girl gene deitch

ALASKARALLY 3-5

PlayStation.2

NINTENDO DS.

GAME BOY ADVANCE

XBOX

NINTENDO GAMECUBE

EVERYBODY

Cartoon Violence

ESRB CONTENT RATING www.esrb.org

AMAZE ENTERTAINMENT

namco

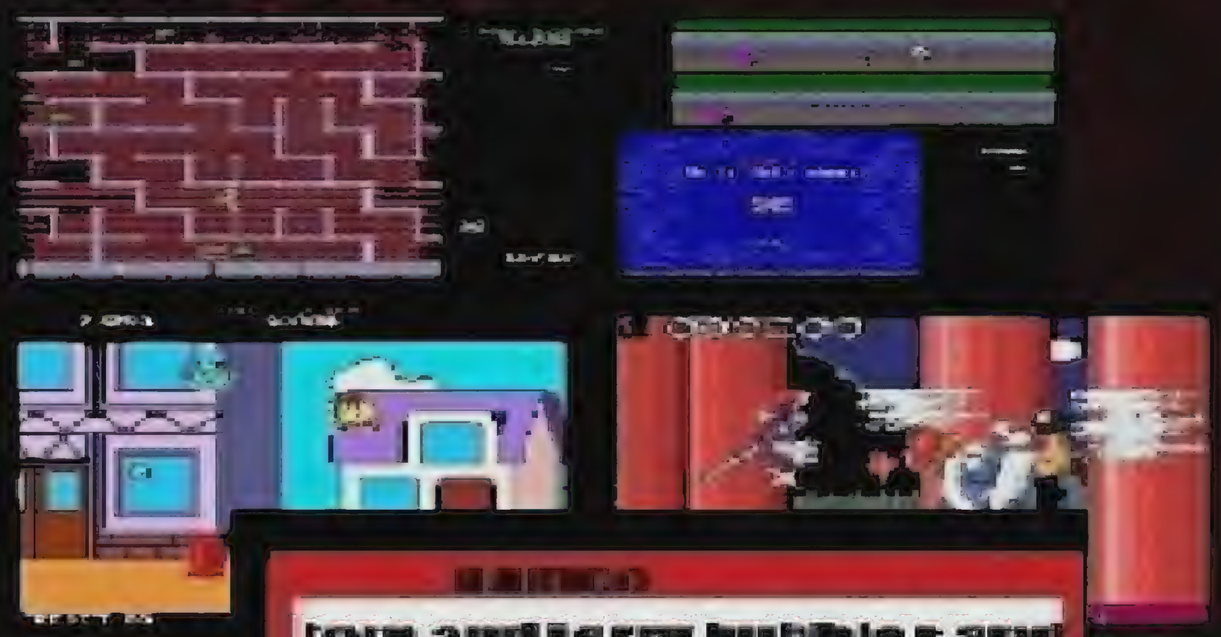
KROME STUDIOS

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Ms. Pacman
Galaxian
Dig Dug
Pole Position 2
Phozon
The Tower of Druaga
Assault
Genpei Tōma Den
Ordyne
Pac-Land
The Return of Ishtar





tom and jerry bubbles and the girl gene deitch alaska

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Fantasy Violence
Mild Language
ESRB CONTENT RATING www.esrb.org

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Watergate Committee commenced proceedings; PBS broadcast the proceedings nationwide, with Robert MacNeil and Jim Lehrer as commentators. Although all of the Big Three TV Networks ran coverage of the hearings, PBS re-broadcast them on prime time.[22] For seven months, nightly "gavel-to-gavel" broadcasts drew great public interest, and raised the profile of the fledgling PBS network.[23]

In 1991, the Corporation for Public Broadcasting resumed funding for most PBS shows that debuted prior to 1977, with the exceptions of Washington Week in Review and Wall Street Week (CPB resumed funding of Washington Week in 1997).

In 1994, The Chronicle of Philanthropy released the results of the largest study on the popularity and credibility of charitable and non-profit organizations. PBS ranked as the 11th "most popular charity/non-profit in America" from over 100 charities researched in the study conducted by the industry publication, with 38.2% of Americans over the age of 12 choosing "love" and "like a lot" for PBS.[24][25][26][27]

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Programming

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Main article: List of programs broadcast by PBS

The evening and primetime schedule on PBS features a diverse array of programming including fine arts (Great Performances); drama (Masterpiece, Downton Abbey, American Family: Journey of Dreams); science (Nova, Nature); history (American Experience, American Masters, History Detectives, Antiques Roadshow); music (Austin City Limits, Soundstage); public affairs (Frontline, PBS NewsHour, Washington Week, Nightly Business Report); independent films and documentaries (P.O.V., Independent Lens); home improvement (This Old House); and interviews (Amanpour & Company, Tavis Smiley, The Dick Cavett Show). In 2012, PBS began organizing much of its prime time programming around a genre-based schedule (for example, drama series encompass the Sunday schedule, while science-related programs are featured on Wednesdays).

PBS broadcasts children's programming as part of the service's (and including content supplied by other distributors not programmed by the service, its member stations') morning and afternoon schedule. As the children's programs it distributes are intended to educate as well as entertain its target audience, PBS and its stations have long been in compliance with educational programming guidelines set by the Federal Communications Commission in response to the enactment of the Children's Television Act of 1990. Many member stations have historically also broadcast distance education and other instructional television programs, typically during daytime slots; though with the advent of digital television, which has allowed stations to carry these programs on digital subchannels in lieu of the main PBS feed or exclusively over online, many member stations/networks have replaced distance education content with children's and other programming.

Unlike its radio counterpart, National Public Radio, PBS does not have a central program production arm or news division. All of the programming carried by PBS, whether news, documentary or entertainment, is created by (or in most cases produced under contract with) other parties, such as individual member stations. Boston member WGBH-TV is one of the largest producers of educational television programming, including shows like American Experience, Arthur (with Canada-based CINAR), Masterpiece Theatre, Nova, Antiques Roadshow and Frontline, as well as many other children's and lifestyle programs. News programs are produced by WETA-TV (PBS Newshour) in Washington, D.C., WNET in New York City and WPBT in Miami. Newark, New Jersey/New York City member WNET produces or distributes programs such as Secrets of the Dead, Nature, and Cyberchase. PBS also works with other networks for programming such as CNN International for Amanpour & Company which is a co-production of CNN International and WNET.

PBS member stations are known for rebroadcasting British television costume dramas, comedies and science fiction programs (acquired from the BBC and other sources) such as Downton Abbey; 'Allo 'Allo!; Are You Being Served?; The Benny Hill Show, Red Dwarf; The Fall and Rise of Reginald Perrin; Father Ted; Fawlty Towers; Harry Enfield and Chums; Keeping Up Appearances; Monty Python's Flying Circus; Mr. Bean, The Vicar of Dibley, the original run of Doctor Who, and Sherlock; consequently, this has led to jocular references that the service's name stands for "Primarily British Series". However, a significant amount of sharing takes place. The BBC and British broadcasters such as Channel 4 often cooperate with PBS stations, producing material that is shown on both sides of the Atlantic. Less frequently, Canadian, Australian and other international programming appears on PBS stations (such as The Red Green Show, currently distributed by syndicator Executive Program Services); public broadcasting syndicators are more likely to offer this programming to U.S.-based public television stations.

PBS is not the only distributor of public television programming to the member stations. Other distributors have emerged from the roots of companies that maintained loosely held regional public television stations in the 1960s. Boston-based American Public Television (which, among other names, was formerly known as Eastern Educational Network and the American Program Service) is second only to PBS for distributing programs to U.S. non-commercial stations. Another distributor is NETA (formerly SECA), whose properties have included The Shapies and Jerry Yarnell School of Fine Art. In addition, the member stations themselves also produce a variety of local shows, some of which subsequently receive national distribution through PBS or other distributors.

Rerun programming, especially domestic programming not originally produced for public television, is generally uncommon on PBS or its member stations. The most prominent exception to this is The Lawrence Welk Show, which has aired continuously in reruns on PBS (through the Oklahoma Educational Television Authority) almost every weekend since 1986. Reruns of programs originally produced for public television are common, especially with former PBS shows whose hosts have retired or died (for example, The Joy of Painting and Mister Rogers' Neighborhood). Children's programming (such as Clifford the Big Red Dog and DragonflyTV, the latter of which is also syndicated on commercial television) is rerun extensively. Since 2020, PBS has served as the over-the-air home to select specials from the Peanuts library, under sublicense from Apple.[61]

PBS Kids

Main article: PBS Kids

Launched as PTV on July 11, 1994, PBS Kids is the brand for children's programs aired by PBS. The PBS Kids Channel, launched in 1999 and operated until 2005, was largely funded by satellite provider DirecTV. The channel ceased operations on September 26, 2005, in favor of PBS Kids Sprout, a commercial digital cable and satellite television channel originally operated as a joint venture with Comcast, Sesame Workshop and Apax Partners (NBCUniversal, which Comcast acquired in 2011, later acquired the other partners' interests in the channel in 2012). However, the original programming block still exists on PBS, filling daytime and in some cases, weekend morning schedules on its member stations; many members also carry 24-hour locally programmed children's networks featuring PBS Kids content on one of their digital subchannels. A revived version of the PBS Kids Channel was launched on January 16, 2017. As of 2019, PBS Kids is the only children's programming block on U.S. broadcast television.

As PBS is often known for doing, PBS Kids has broadcast imported series from other countries; these include British series originally broadcast by the BBC and ITV. Through American Public Television, many PBS stations also began airing the Australian series Raggs on June 4, 2007. Some of the programs broadcast as part of the service's children's lineup or through public broadcast syndication directly to its members have subsequently been syndicated to commercial television outlets (such as Ghostwriter and The Magic School Bus).

Sports

Many PBS member stations and networks—including Mississippi Public Broadcasting (MHSAA), Georgia Public Broadcasting (GHSA), Maine Public Broadcasting Network (MPA), Iowa PBS (IGHSAU), Nebraska Public Media (NSAA), and WKYU-TV (Western Kentucky Hilltoppers)—locally broadcast high school and college sports. From the 1980s onward, the national PBS network has not typically carried sporting events, mainly because the broadcast rights to most sporting events have become more cost-prohibitive in that timeframe, especially for nonprofits with limited revenue potential; in addition, starting with the respective launches of the MountainWest Sports Network (now defunct) and Big Ten Network in 2006

From 2002 to 2011, Buffalo, New York member station WNED-TV operated ThinkBright TV, a service that was carried on several stations in upstate New York. Several state networks also offer a public affairs subchannel network offering full-time coverage of state government events and legislative/judicial proceedings in the same vein as C-SPAN's coverage of the federal government. Many PBS stations also carried MHz Worldview from the MHz Networks until 2020 when MHz Networks announced its discontinuation of the network on March 1, 2020. Since then, many stations has switched to World Channel as well as First Nations Experience.

A separate but related concept is the state network, where a group of stations across a state simulcast a single programming schedule from a central facility, which may include specialty subchannels unique to that broadcaster.

Visual identity

PBS logo from 1971 to 1984
PBS's second logo, the first iteration to include the "P-Head" element.
PBS logo from 1984 to 2019, as seen in 2002.
PBS's third logo, as used from 1984 to 2019. The logo pictured is the 2002 version.
PBS introduced its first iconographic logo in 1971, a multi-colored wordmark of the network's initials with the P designed to resemble a silhouette of a human face. The logo was designed by Ernie Smith and Herb Lubalin of the Lubalin Smith Carnase design firm.[68][69] Lubalin's human face "P", known internally at PBS as "Everyman", but more commonly known as the "P-Head", became the basis for all subsequent PBS logos.[70]

In 1984, PBS introduced a new version of the logo, designed by Tom Geismar of Chermayeff & Geismar.[71] Chermayeff & Geismar felt that the Lubalin-designed logo was too similar to those of the three dominant commercial networks of the time, and they sought "to develop a symbol that could stand for the more inclusive concept of 'public television'". They inverted Lubalin's Everyman "P" to face to the right instead of the left, and repeated the outline as a series to represent a "multitude" of people. The symbol was subsequently renamed "Everyone".[70] The repeated outline of the face has also been interpreted to suggest a degree of multiculturalism, as well as the public service aspect of the PBS mission.[72]

The logo has been used in various forms since: from 1998 onward, the Geismar logo has been rendered in white on a circle.[70]

On November 4, 2019, in honor of the network's 50th anniversary, PBS unveiled a revamped brand identity by Lippincott, intended to be better-suited for use on digital platforms. The Geismar logo was tweaked, a new custom sans-serif typeface was commissioned for the logo and other branding elements (which replaces the slab serif typeface used in the PBS logo since 1984), and electric blue and white were adopted as corporate colors.[73][74] The network is allowing flexibility in implementation, but is no longer allowing the logo to be displayed independently of the PBS name. Upon the launch of the new logo, some members rebranded themselves to include PBS in their name for the first time, such as Wisconsin Public Television rebranding as PBS Wisconsin.[74][75] PBS is paying out grants to at least 100 members to cover costs associated with the rebranding.[74]

Reception

Critical response

PBS has been praised by critics for its variety of programming.[76] Tim Goodman of The Hollywood Reporter marked PBS' airing of Downton Abbey as a turning point for the network's reputation and program variety.[77] Tim Goodman of The Hollywood Reporter wrote, "It's PBS's time to shine."[78] Stevenonymous of BuzzFeed wrote, "PBS isn't just TV anymore."[79] David Zurawik of The Baltimore Sun wrote, "If you want a reason to believe in PBS...here it is."[80] Mekeisha Madden Toby of TheWrap wrote, "There is a lot to love...on PBS."[81] Tim Goodman of The Hollywood Reporter wrote, "PBS...is an endless bounty of riches...Ain't this great?"[77] Kristen McQuinn of Book Riot wrote, "PBS is awesome in every way."[82] Caroline Framke of Variety wrote, "There's still no beating PBS."[76] Alyssa Rosenburg of The Washington Post wrote, "PBS is a unifying thread...through our cultural fabric."[83] Margaret Renkl of The New York Times wrote, "By aiming to unite...PBS might save us yet."[84] Margie Barron of Entertainment Today wrote, "PBS remains a beacon...that inspires."[85] The Marketing & Research Resources survey, said that PBS is the "#1 most trusted media 19 years in a row."[86] Matt Roush of TV Insider wrote, "PBS is and always has been a bright light."[87]

On-air fundraising

Since 53% to 60% of public television's revenues come from private membership donations and grants,[88] most stations solicit individual donations by methods including fundraising, pledge drives or telethons, which disrupt regularly scheduled programming. This has been perceived as potentially annoying since regularly scheduled programming is often replaced with specials aimed at a wider audience (such as music specials aimed at the Baby Boomer generation and financial, health and motivational programs) to solicit new members and donations; during fundraising events, these programs are often interrupted within the broadcast by long-form segments (of six to eight minutes in length) encouraging viewers to donate to their PBS member.[89] Underwriting spots are aired at the end of each program, which differ from traditional commercials in several ways.[90] Each spot must be approved to meet several guidelines.[91] The main guidelines state that underwriting spots cannot be qualitative in any way, nor can they have any call to action.[92]

Controversies

Accusations of political/ideological bias

A 1982 broadcast of the United States Information Agency program Let Poland be Poland about the martial law declared in Poland in 1981 was widely viewed in the U.S., but met with skepticism on the part of eastern European broadcasters (communist countries at the time) due to concerns that the program's "provocative and anticommunist" tone was intended as propaganda.[93][94]

In 1999, at least three public television stations were caught selling or trading their mailing lists with the Democratic National Committee. Under IRS regulations, nonprofit organizations are prohibited from participating in political actions. Officials from the Corporation for Public Broadcasting condemned the practice and conducted an investigation into the matter. The stations involved were in New York, Boston, and Washington.[95]

Individual programs aired by PBS have been the targets of organized campaigns by individuals and groups with opposing views, including by former United States Secretary of Education Margaret Spellings in 2005.[96]

Nonetheless, in every year since 2004, surveys of Americans have shown PBS to have been consistently ranked as the most trusted institution in comparison to commercial broadcast and cable television, newspapers, and streaming services, and in January 2021, Americans valued tax dollars spent on PBS behind only military defense and oversight of food and drug safety.[97]

Accusations during Tomlinson tenure

In September 2003, Kenneth Tomlinson was chosen as chairman of the CPB board.[98] He criticized PBS and NPR for an allegedly "liberal bias".[99] His efforts sparked complaints of political pressure.[100]

To partially balance out the perceived left-leaning PBS shows, from June 2004 to July 2005, PBS aired Tucker Carlson: Unfiltered with conservative commentator Tucker Carlson, and from September 2004 to December 2005, PBS aired The Journal Editorial Report with Paul Gigot, a conservative editor of The Wall Street Journal editorial page.[101] In December 2004, Bill Moyers resigned as a PBS regular, citing political pressure to alter the content of his program, and saying Tomlinson had mounted a "vendetta" against him.[102]

In May 2005, two House Democrats requested the CPB inspector general investigate the complaints of political interference.[103] The inspector general's report was issued in November 2005 and described possible political influence on personnel decisions, including e-mail correspondence between Tomlinson and the White House which indicated that Tomlinson "was strongly motivated by political considerations in filling the president/CEO position", a position filled in June 2005 by former Republican National Committee co-chair Patricia Harrison.[104] Tomlinson resigned from the CPB board on November 3, 2005.[105]

Accusations since the Tomlinson tenure

In January 2021, Michael Beller, the chief attorney for PBS resigned after being caught on tape suggesting that the children of Donald Trump supporters should be sent to re-education camps.[106]

Lawsuit with Pacific Arts

In the 1990s, PBS became involved in a dispute over home video licensing rights with Pacific Arts Corporation, a multimedia company owned and operated by former Monkees guitarist Michael Nesmith.

In 1990, Pacific Arts secured a contract with PBS to distribute their back catalog of programming on VHS under the PBS Home Video banner. However, in the early 1990s, Pacific Arts and PBS went through a series of serious disagreements. Lawsuits were filed: by Nesmith and Pacific Arts against PBS for breach of contract, intentional misrepresentation, intentional concealment, negligent misrepresentation, and interference with contract; and by PBS against Nesmith and Pacific Arts for lost royalties.[107] The lawsuits escalated in 1994 and 1995 into major litigation between the parties over these rights and payments. PBS and Nesmith and Pacific Arts vigorously prosecuted these multimillion-dollar counter-suits.

The six plaintiffs included PBS, WGBH-TV, WNET, the Ken Burns-owned American Documentaries and Radio Pioneers Film Project and the Children's Television Workshop. They sought approximately $5 million in disputed royalties, advances, guarantees and license fees for programs and the use of the PBS logo from the defendants Pacific Arts and Nesmith.

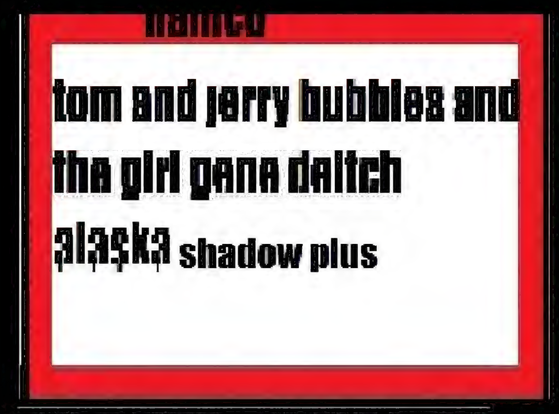
Due to the cost of the litigation, Pacific Arts was forced to cease distribution operations and suspended the use of the PBS logo on the Pacific Arts videos.[107] Though Pacific Arts distribution system had ceased operating, the various plaintiffs were counting on capturing a personal financial guarantee Nesmith had made to PBS in the original PBS deal in 1990.





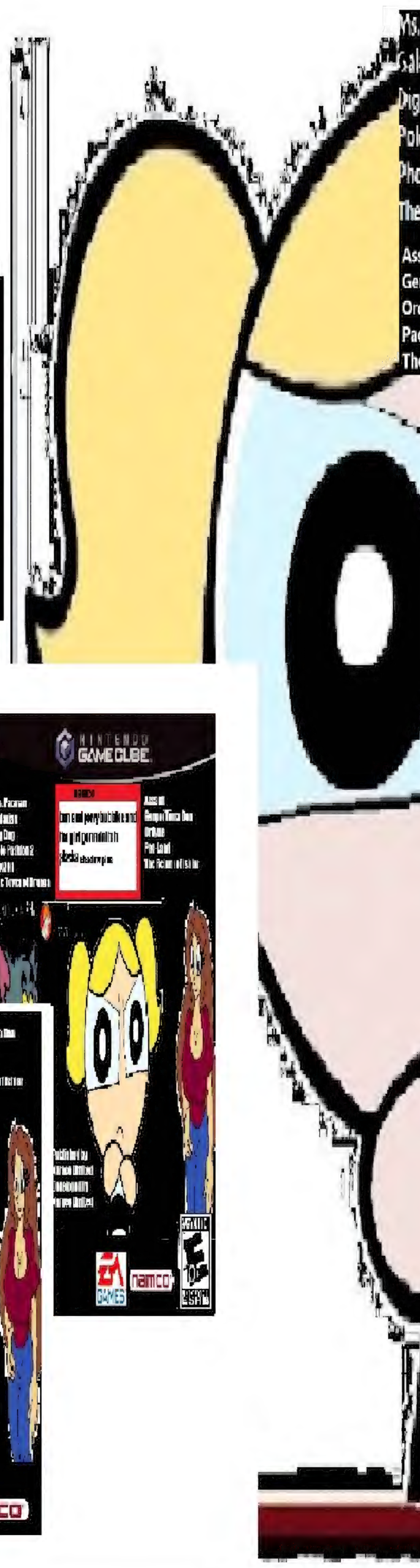


womans life magazine

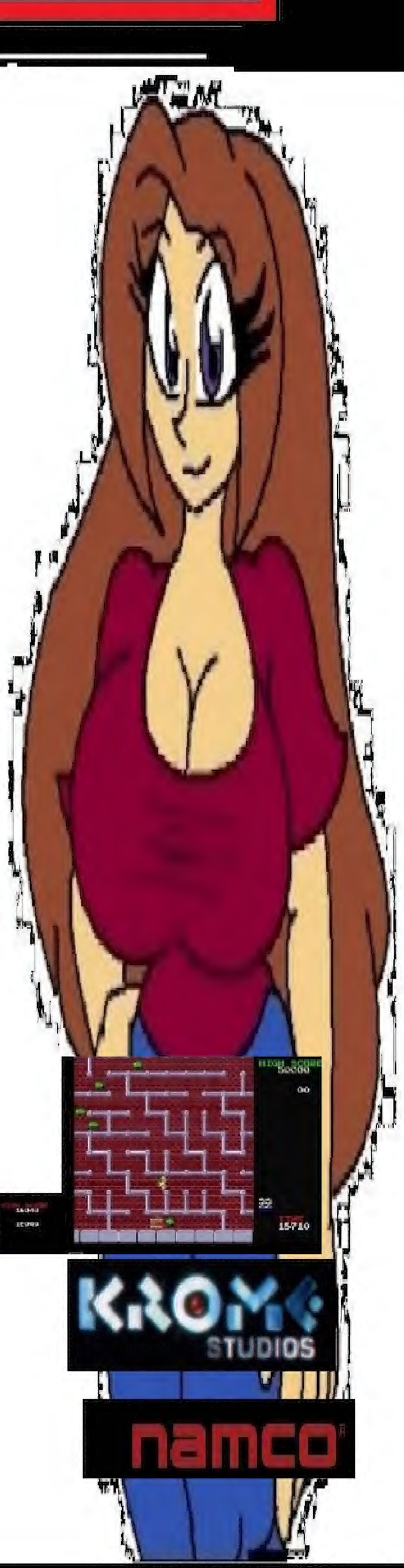


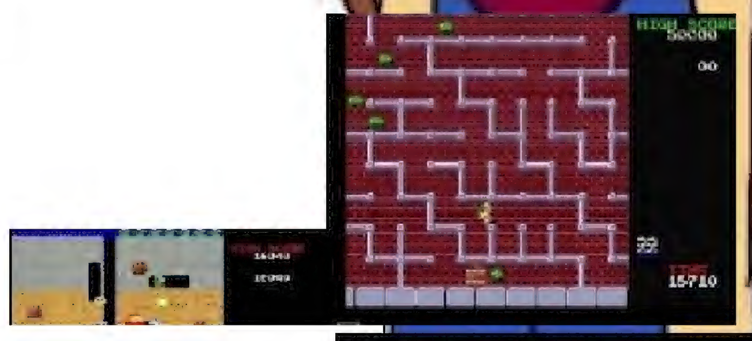
















PlayStation.2

XBOX

NINTENDO GAMECUBE

GAME BOY ADVANCE

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While not operated or controlled by PBS proper, additional public broadcasting networks are available and carried by PBS member stations. The following three are also distributed by PBS via satellite.

Channel	Programming	Origin
Create	Educational and artistic programming	American Public Television
World	News and documentaries	
First Nations Experience	Indigenous programming	San Bernardino Community College District

From 2002 to 2011, Buffalo, New York member station WNED-TV operated ThinkBright TV, a service that was carried on several stations in upstate New York. Several state networks also offer a public affairs subchannel network offering full-time coverage of state government events and legislative/judicial proceedings in the same vein as C-SPAN's coverage of the federal government. Many PBS stations also carried MHz Worldview from the MHz Networks until 2020 when MHz Networks announced its discontinuation of the network on March 1, 2020. Since then, many stations has switched to World Channel as well as First Nations Experience.

A separate but related concept is the state network, where a group of stations across a state simulcast a single programming schedule from a central facility, which may include specialty subchannels unique to that broadcaster.

Visual identity

PBS logo from 1971 to 1984

PBS's second logo, the first iteration to include the "P-Head" element.

PBS logo from 1984 to 2019, as seen in 2002.

PBS's third logo, as used from 1984 to 2019. The logo pictured is the 2002 version.

PBS introduced its first iconographic logo in 1971, a multi-colored wordmark of the network's initials with the P designed to resemble a silhouette of a human face. The logo was designed by Ernie Smith and Herb Lubalin of the Lubalin Smith Carnase design firm.[68][69] Lubalin's human face "P", known internally at PBS as "Everyman", but more commonly known as the "P-Head", became the basis for all subsequent PBS logos.[70]

In 1984, PBS introduced a new version of the logo, designed by Tom Geismar of Chermayeff & Geismar.[71] Chermayeff & Geismar felt that the Lubalin-designed logo was too similar to those of the three dominant commercial networks of the time, and they sought "to develop a symbol that could stand for the more inclusive concept of 'public television'". They inverted Lubalin's Everyman "P" to face to the right instead of the left, and repeated the outline as a series to represent a "multitude" of people. The symbol was subsequently renamed "Everyone".[70] The repeated outline of the face has also been interpreted to suggest a degree of multiculturalism, as well as the public service aspect of the PBS mission.[72]

The logo has been used in various forms since: from 1998 onward, the Geismar logo has been rendered in white on a circle.[70]

On November 4, 2019, in honor of the network's 50th anniversary, PBS unveiled a revamped brand identity by Lippincott, intended to be better-suited for use on digital platforms. The Geismar logo was tweaked, a new custom sans-serif typeface was commissioned for the logo and other branding elements (which replaces the slab serif typeface used in the PBS logo since 1984), and electric blue and white were adopted as corporate colors.[73][74] The network is allowing flexibility in implementation, but is no longer allowing the logo to be displayed independently of the PBS name. Upon the launch of the new logo, some members rebranded themselves to include PBS in their name for the first time, such as Wisconsin Public Television rebranding as PBS Wisconsin.[74][75] PBS is paying out grants to at least 100 members to cover costs associated with the rebranding.[74]

Reception

Critical response

PBS has been praised by critics for its variety of programming.[76] Tim Goodman of The Hollywood Reporter marked PBS' airing of Downton Abbey as a turning point for the network's reputation and program variety.[77] Tim Goodman of The Hollywood Reporter wrote, "It's PBS's time to shine."[78] Stevenonymous of BuzzFeed wrote, "PBS isn't just TV anymore."[79] David Zurawik of The Baltimore Sun wrote, "If you want a reason to believe in PBS...here it is."[80] Mekeisha Madden Toby of TheWrap wrote, "There is a lot to love...on PBS."[81] Tim Goodman of The Hollywood Reporter wrote, "PBS...is an endless bounty of riches...Ain't this great?"[77] Kristen McQuinn of Book Riot wrote, "PBS is awesome in every way."[82] Caroline Framke of Variety wrote, "There's still no beating PBS."[76] Alyssa Rosenburg of The Washington Post wrote, "PBS is a unifying thread...through our cultural fabric."[83] Margaret Renkl of The New York Times wrote, "By aiming to unite...PBS might save us yet."[84] Margie Barron of Entertainment Today wrote, "PBS remains a beacon...that inspires."[85] The Marketing & Research Resources survey, said that PBS is the "#1 most trusted media 19 years in a row."[86] Matt Roush of TV Insider wrote, "PBS is and always has been a bright light."[87]

On-air fundraising

Since 53% to 60% of public television's revenues come from private membership donations and grants,[88] most stations solicit individual donations by methods including fundraising, pledge drives or telethons, which disrupt regularly scheduled programming. This has been perceived as potentially annoying since regularly scheduled programming is often replaced with specials aimed at a wider audience (such as music specials aimed at the Baby Boomer generation and financial, health and motivational programs) to solicit new members and donations; during fundraising events, these programs are often interrupted within the broadcast by long-form segments (of six to eight minutes in length) encouraging viewers to donate to their PBS member.[89] Underwriting spots are aired at the end of each program, which differ from traditional commercials in several ways.[90] Each spot must be approved to meet several guidelines.[91] The main guidelines state that underwriting spots cannot be qualitative in any way, nor can they have any call to action.[92]

Controversies

Accusations of political/ideological bias

A 1982 broadcast of the United States Information Agency program Let Poland be Poland about the martial law declared in Poland in 1981 was widely viewed in the U.S., but met with skepticism on the part of eastern European broadcasters (communist countries at the time) due to concerns that the program's "provocative and anticommunist" tone was intended as propaganda.[93][94]

In 1999, at least three public television stations were caught selling or trading their mailing lists with the Democratic National Committee. Under IRS regulations, nonprofit organizations are prohibited from participating in political actions. Officials from the Corporation for Public Broadcasting condemned the practice and conducted an investigation into the matter. The stations involved were in New York, Boston, and Washington.[95]

Individual programs aired by PBS have been the targets of organized campaigns by individuals and groups with opposing views, including by former United States Secretary of Education Margaret Spellings in 2005.[96]

Nonetheless, in every year since 2004, surveys of Americans have shown PBS to have been consistently ranked as the most trusted institution in comparison to commercial broadcast and cable television, newspapers, and streaming services, and in January 2021, Americans valued tax dollars spent on PBS behind only military defense and oversight of food and drug safety.[97]

Accusations during Tomlinson tenure

In September 2003, Kenneth Tomlinson was chosen as chairman of the CPB board.[98] He criticized PBS and NPR for an allegedly "liberal bias".[99] His efforts sparked complaints of political pressure.[100]

To partially balance out the perceived left-leaning PBS shows, from June 2004 to July 2005, PBS aired Tucker Carlson: Unfiltered with conservative commentator Tucker Carlson, and from September 2004 to December 2005, PBS aired The Journal Editorial Report with Paul Gigot, a conservative editor of The Wall Street Journal editorial page.[101] In December 2004, Bill Moyers resigned as a PBS regular, citing political pressure to alter the content of his program, and saying Tomlinson had mounted a "vendetta" against him.[102]

In May 2005, two House Democrats requested the CPB inspector general investigate the complaints of political interference.[103] The inspector general's report was issued in November 2005 and described possible political influence on personnel decisions, including e-mail correspondence between Tomlinson and the White House which indicated that Tomlinson "was strongly motivated by political considerations in filling the president/CEO position", a position filled in June 2005 by former Republican National Committee co-chair Patricia Harrison.[104] Tomlinson resigned from the CPB board on November 3, 2005.[105]

Accusations since the Tomlinson tenure

In January 2021, Michael Beller, the chief attorney for PBS resigned after being caught on tape suggesting that the children of Donald Trump supporters should be sent to re-education camps.[106]

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The cases went to jury trial in Federal Court in Los Angeles in February 1999. After three days of deliberation, the jury unanimously sided with Nesmith.[108] The court awarded Pacific Arts $14,625,000 for loss of its rights library, plus $29,250,000 in punitive damages. The jury awarded $3 million to Nesmith personally, including $2 million in punitive damages for a total award to Nesmith and Pacific Arts of $48,875,000. The jury resolved the outstanding license fee issues by ordering Pacific Arts and Nesmith to pay approximately $1.2 million to American Documentaries for The Civil War, about $230,000 to WGBH-TV, and $150,000 to WNET.[107]

Following the ruling, Nesmith expressed his personal disappointment with PBS and was quoted by BBC News as stating "It's like finding your grandmother stealing your stereo. You're happy to get your stereo back, but it's sad to find out your grandmother is a thief."[109]

The decision never went to an appeals court and the final amount paid to Pacific Arts and Nesmith was an undisclosed sum agreed to in an out-of-court settlement.

Warning, Alert and Response Network (WARN)

PBS provides an alternate path for Wireless Emergency Alerts to wireless carriers through its Warning, Alert and Response Network (WARN). The alerts are transmitted through the PBS satellite network on the AMC-21 satellite to PBS stations, who then broadcast the messages over their transmitters for reception by wireless carriers at their cell sites.[110][111]

The WARN network is funded by a grant through National Telecommunications and Information Administration (NTIA).[110]

See also

PBS Wisconsin (formerly Wisconsin Public Television or WPT) is a state network of non-commercial educational television stations operated primarily by the Wisconsin Educational Communications Board and the University of Wisconsin–Madison. It comprises all of the Public Broadcasting Service (PBS) member stations in the state outside of Milwaukee (which has its own PBS stations.)

The state network is available via flagship station WHA-TV in Madison and five full-power satellite stations throughout most of Wisconsin. As of April 5, 2009, all stations have converted to digital-only transmissions. PBS Wisconsin is also available on most satellite and cable television outlets. WHA-TV, along with Chicago, Illinois-based public television station WTTW-TV, serve the Rockford, Illinois television market exclusively through cable television and satellite television, as Rockford is one of a few television markets in the United States that lacks a PBS station of its own.

Until the gradual move of instructional broadcasting to IPTV services, the network, as Wisconsin Public Television, was the main conduit of educational television, GED preparation and instructional television programming produced by the WECB, which aired through PBS, Annenberg Media, those stations serving portions of Wisconsin without a WPT station, and other educational television distributors. As of October 2014, the WECB now distributes this programming exclusively online, allowing the over-the-air network to carry PBS programming full-time.

History

WHA-TV signed on the air on May 3, 1954 as the first educational station in Wisconsin and the seventh in the United States. WHA-TV is the only public television station in the country that maintains a three-letter callsign, and one of only three analog-era UHF stations altogether (along with WHP-TV in Harrisburg, Pennsylvania and WWJ-TV in Detroit) with a three-letter callsign.

Wisconsin was a relative latecomer to educational television, despite its earlier leading role in educational radio. Channel 21's radio sister, WHA-AM, is one of the oldest educational radio stations in the world. By the time channel 21 signed on, UW had already launched a radio network that evolved into today's Wisconsin Public Radio. However, for most of the time from the 1950s through the 1970s, it was one of only three stations in the state that was a member of National Educational Television and its successor, PBS. The others were WMVS (channel 10) and WMVT (channel 36) in Milwaukee. The only other areas of the state outside of Milwaukee and Madison that had a clear signal from an NET/PBS member station were the northwest (from Duluth, Minnesota's WDSE-TV) and the southwest (from the Twin Cities's KTCA-TV). During the late 60s and into the early 70s, commercial station KFIZ-TV in Fond du Lac was contracted by the UW-Madison Board of Regents to simulcast portions of WHA-TV's broadcast day, bringing WHA's programming into the Green Bay and Milwaukee markets.[1]

Station identification (ident, network ID or channel ID or bumper) is the practice of radio and television stations and networks identifying themselves on-air, typically by means of a call sign or brand name (sometimes known, particularly in the United States, as a "sounder" or "stinger", more generally as a station or network ID). This may be to satisfy requirements of licensing authorities, a form of branding, or a combination of both. As such, it is closely related to production logos, used in television and cinema alike.

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Asia

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Philippines

Station identifications in the Philippines differ from the vernacular meaning in most of the world. They describe what would be referred to as imaging campaigns elsewhere for their national networks, and vary considerably in length, up to eighteen minutes. These include music video-like presentations representing the season they are meant for, including tag-init (summer season), tag-ulan (rainy season), tagtuyo (dry season) and Christmas Season.[1]

Europe

Broadcast stations in Europe do not identify by a callsign (with the digital age, most networks share one or two metropolitan transmitting facilities within a certain region, making identification of the actual transmitter superfluous), however most networks use a brand based on their common channel number. A form of station identification clip is played between programmes, traditionally incorporating the channel's logo, and accompanied by a continuity announcer that introduces the next programme (and promotes other programmes). These identifiers evolved from mainly being mechanical models (such as the BBC globe), to becoming more advanced through the evolution of CGI during the 1980s. From the 1960s to the 1990s, most broadcasters only used a single identifier, sometimes using special variations for holidays and special events. In the present day, most broadcasters use a set of multiple identifiers built around a particular theme or branding element, often based on the channel's current overall look.

Prior to 1988, the two existing channels in the Netherlands, Nederland 1 and Nederland 2, used only the idents of the broadcasters airing on them. With the creation of Nederland 3, all three channels started using their own idents.

United Kingdom

Prior to 1 January 1988, each programme on ITV would be preceded by the identifier of the regional company that had produced the show (known as a frontcap), and this would be broadcast throughout the network, in other words by all companies showing the programme. The programme frontcap was preceded by station identification and continuity announcements from the viewer's local region. It meant that viewers across

s of July 2022, the FCC is proposing[10] to reinstate identification requirements for LPTV and translator stations.

The advent of digital television originally made it necessary for stations simulcasting both their analog and digital on the same channel to include both call signs in all identifications. Both stations have the same base callsigns, with the only difference being the analog ending in "-TV" and digital ending in "-DT" (originally "-HD"). Low-power stations identify with the designator "-LD". After the June 2009 digital transition, stations had a one time opportunity offered by the FCC to either retain the -DT designation on their digital signal, or move over the analog calls with either the "-TV" suffix or no suffix if so identified. Additionally, a station could add the "-TV" suffix to their calls for standardization purposes among broadcast groups, even if those calls were not shared by an FM or AM radio station. PSIP also continuously carries the station's ID digitally encoded.

Digital subchannels usually identify themselves in one of two ways, with a limit of seven characters in the PSIP tag:

By first providing the call letters, followed by the main channel number, and then the subchannel broken up by either a dot or a dash. For example, "WXXX 2.3" or "WXXX 2–3".
The station may identify the channel as a certain stream by placing the subchannel number after the "-DT" designation within the callsign, as in "WXXX-DT3" for that station's third subchannel.
In addition, subchannels which carry weather information – such as those carrying a still of their weather radar, AccuWeather, or a weather feed created by the station itself – may identify that channel via their PSIP flag with the non-standard "WX" suffix, as in "WXXX-WX", though they must be identified by their subchannel number in on-air identifications. Some subchannels may also display only the name of the network it is affiliated with in the PSIP flag rather than the station's calls.

The former two standards are voluntary and interchangeable, and the station can choose to identify all the channels by only the base callsign, although they are encouraged to differentiate each channel from the primary channel (or for LP/Class A analog-only stations digitally airing as a subchannel on a sister or LMA partner station). The primary channel usually does not use a .1/-1 or -DT1 suffix to identify itself beyond some PBS member stations such as the stations of Milwaukee PBS, and minor broadcasters which sell subchannel space to other broadcasters for their own brokered programming. More robust electronic program guide data provided by a smart TV manufacturer or system (such as Roku's backend TV firmware) via a broadband connection can be provided outside the PSIP stream to identify the station, but is not considered a legal station identification on its own.

Identification on other types of signals
In the United States, the policy on radio identification depends on the service. Station identification is usually done in the station's standard mode of operation, though the FCC considers Morse code identification to be universally acceptable no matter what mode the station is operating in.



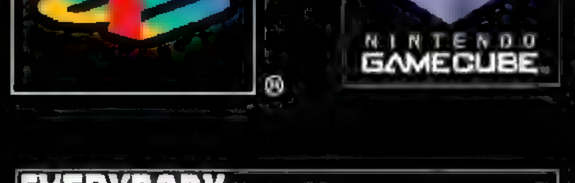
- Ms. Pacman
- Galaxian
- Dig Dug
- Pole Position 2
- Phozon
- The Tower of Druaga
- Assault
- Genpei Tōma Den
- Ordyne
- Pac-Land
- The Return of Ishtar

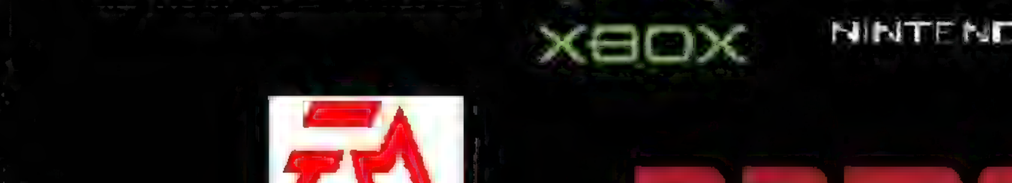


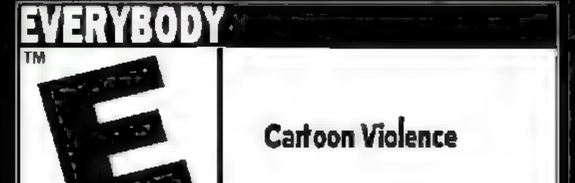














tom and jerry bubbles and the girl gene deitch
alaska THE HEDGE

EVERYBODY
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Cartoon Violence
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PlayStation Portable

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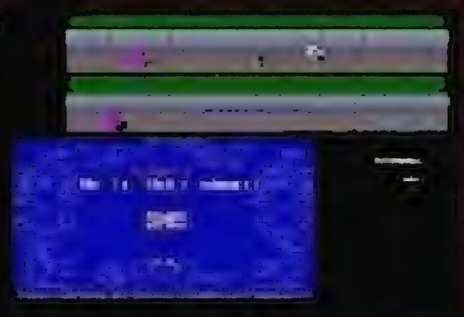
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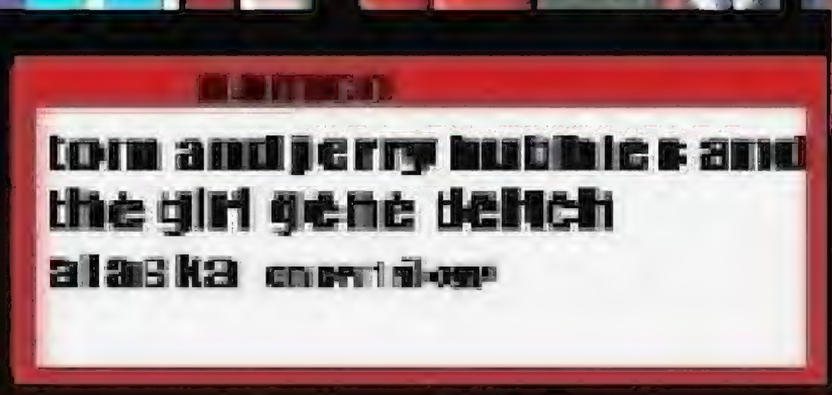












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EVERYBODY
E
Fantasy Violence
Mild Language
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WGBH-TV (channel 2), branded on-air as GBH or GBH 2 since 2020,[1] is the primary PBS member television station in Boston, Massachusetts, United States. It is the flagship property of the WGBH Educational Foundation, which also owns Boston's secondary PBS member WGBX-TV (channel 44) and Springfield, Massachusetts PBS member WGBY-TV (channel 57, operated by New England Public Media), Class A Biz TV affiliate WFXZ-CD (channel 24) and public radio stations WGBH (89.7 FM) and WCRB (99.5 FM) in the Boston area, and WCAI radio (and satellites WZAI and WNAN) on Cape Cod. WGBH-TV also effectively, but unofficially serves as one of three flagship stations of PBS, along with WNET in New York City and WETA-TV in Washington, D.C.

WGBH-TV, WGBX-TV, and the WGBH and WCRB radio stations share studios on Guest Street in northwest Boston's Brighton neighborhood; WGBH-TV's transmitter is located on Cabot Street (east of I-95/MA 128) in Needham, Massachusetts, on the former candelabra tower, which is shared with Fox affiliate WFXT and serves as a full power backup facility for sister station WGBX-TV as well as CBS owned-and-operated station WBZ-TV, ABC affiliate WCVB-TV, NBC owned-and-operated station WBTS-CD (which itself shares spectrum with WGBX) and MyNetworkTV affiliate WSBK-TV.

History

For more of a history of the Lowell Institute Cooperative Broadcasting Council, see John Lowell, Jr. (philanthropist).

WGBH Guest Street studios (with "digital mural" LED screen)

The WGBH Educational Foundation received its first broadcast license for radio in April 1951 under the auspices of the Lowell Institute Cooperative Broadcasting Council, a consortium of local universities and cultural institutions, whose collaboration stems from an 1836 bequest by textile manufacturer John Lowell, Jr. that called for free public lectures for the citizens of Boston. WGBH first signed on the air on October 6, 1951, with a live broadcast of a performance by the Boston Symphony Orchestra.

The Federal Communications Commission (FCC) originally awarded a construction permit to Waltham-based electronics company Raytheon to build a television station that would transmit on VHF channel 2 in Boston. Raytheon planned to launch a commercial television station using the call letters WRTB-TV (for "Raytheon Television Broadcasting"). However, after some setbacks and the cancellation of the construction permit license, WRTB never made it on the air, paving the way for the FCC to allocate channel 2 for non-commercial educational use. WGBH subsequently applied for and received a license to operate on that channel. The WGBH Educational Foundation obtained initial start-up funds for WGBH-TV from the Lincoln and Therese Filene Foundation.[2]

WGBH-TV first signed on the air at 5:20 p.m. on May 2, 1955, becoming the first public television station in Boston and the first non-commercial television station to sign on in New England. The first program to air on the station was Come and See, a children's program hosted by Tony Saletan and Mary Lou Adams, which was filmed at Tufts Nursery Training School.[3] Channel 2 originally served as a member station of the National Educational Television and Radio Center (NETRC), which evolved into National Educational Television (NET) in 1963; for its first few years on the air, channel 2 only broadcast on Monday through Fridays between 5:30 and 9:00 p.m.

Notable general-audience programs produced by WGBH
Adventure
Africans in America (1998–1999; PBS)
America's Ballroom Challenge
American Experience (1988–present; PBS)
Andre's Mother
Antiques Roadshow (1997–present; PBS)
Antiques Roadshow FYI
Ask This Old House
The Art of Logos
Basic Black
Beat the Press, a weekly program of media criticism airing Friday evenings, hosted by Emily Rooney
Camera Three
The Captioned ABC News (1973–1982)
Conspiracy of Kindness (2005; PBS)
Commanding Heights: The Battle for the World Economy (2002; PBS)
Culture Shock (2000; PBS)
ctw plaza sesamo 2005
Destinos: An Introduction to Spanish
Discover: The World of Science
Discovering Psychology
Ecandy and meyie 2005 PBS ADULTS GO
Endgame: Ethics and Values in America (2002; PBS, produced with Scott Goldstein Productions)
Evening at Pops (1970–2005; PBS)
Evolution (2001; PBS, produced with Clear Blue Sky Productions, Inc.)
Eye-to-Eye
50 Years War: Israel and the Arabs (January 24–25, 1999; PBS)
The Fool of the World and the Flying Ship
The French Chef
French in Action
Frontline (1983–present, PBS)
Frontline/World (PBS)
Gourmet's Diary of a Foodie
Greater Boston, a public affairs program on issues of local interest, airing Monday–Thursday on WGBH-TV and repeated later on WGBX-TV, hosted by Jim Braude
High School Quiz Show
Lidia's Italy (from 2009)
Lidia's Kitchen 2013–present
Long Ago & Far Away
Making Things Grow
Masterpiece (formerly known as Masterpiece Theatre; 1971–present, PBS)
Meiye and miguel 2005 PBS ADULTS GO
Mill Times (2002; PBS)
The Mind of a Chef (2012–present; PBS)
Misunderstood Minds (2002; PBS)
MIT Science Reporter
Moveable Feast with Fine Cooking Magazine 2013-present
Mr. Tornado (2020; PBS)
Neighborhood Kitchens (2011–present; created, written, directed and produced by Patricia Alvarado Nuñez)
The New Yankee Workshop
NOVA (1974–present; PBS)
NOVA scienceNOW
Odd Job Jack (2017-present; PBS)
Old Settler (2001–2004; PBS)
PBS Millennium 2000
People's Century (1995, April 19, 1998–July 5, 1999; PBS, produced in conjunction with the BBC)
Religious America (1974, 13 episodes; PBS)
The Scarlet Letter
Simply Ming
Skinwalkers (PBS)
Stories from the Stage (2017–present; World)
The Ten O'Clock News
They Made America (2004; PBS)
This Old House (1979–present; PBS)
The Victory Garden (1975–present; PBS)
Tom and jerry bubbles and the girl 1969 present PBS Adults Go
War and Peace in the Nuclear Age
Weekends with Yankee (2017-present)
The Western Tradition
Woof! It's A Dog's Life
Notable children's programs produced by WGBH
All About You (1974; produced for the Agency for Instructional Television)
Arthur (1996–2022; PBS, produced with Cookie Jar Group seasons 1–15 (seasons 1–8 as CINAR, seasons 9–15 as Cookie Jar Entertainment), seasons 16–19 with 9 Story Media Group, seasons 20–25 with Oasis Animation)
Between the Lions (2000–2010, PBS; with Sirius Thinking Ltd. and Mississippi Public Broadcasting)
Curious George (2006–2015, PBS; with Imagine Entertainment and Universal Animation Studios)
Design Squad (2007–2011)
Don't Look Now (1983, PBS; short-lived clone of You Can't Do That on Television by the same producers)
Fetch! with Ruff Ruffman (2006–2010, PBS)
Martha Speaks (2008–2014, PBS; produced with Studio B Productions seasons 1–4, seasons 5 and 6 with Oasis Animation)
Molly of Denali (2019–present; PBS, co-production with Atomic Cartoons)
Peep and the Big Wide World (2004–2011, PBS; co-produced with 9 Story Media Group for PBS Kids)
Plum Landing (2014–present; PBS)
Pinkalicious & Peterrific (2018–present; PBS, co-production with Sixteen South)
Postcards from Buster (2004–2012, PBS; produced with Marc Brown Studios, Cookie Jar Group seasons 1–2, seasons 3 and 4 with 9 Story Media Group)
Rebop (1976–1979, PBS)
Sara Solves It (failed pilot for Amazon Video; 2013, co-production with DHX Media Vancouver and Out of the Blue Enterprises)
Time Warp Trio (2005–2006, co-production with Soup2Nuts for Discovery Kids)

PBS ADULTS GO 0049 2005-2006



EA GAMES

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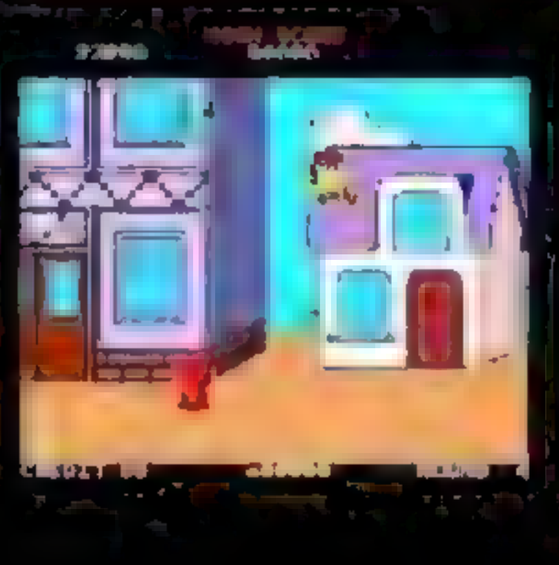














Ms. Pacman
Galaxian
Dig Dug
Pole Position 2
Phozon
The Tower of Druaga

Assault
Genpei Tōma Den
Ordyne
Pac-Land
The Return of Ishtar

NINTENDO GAMECUBE

PlayStation.2

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CONTENT RATED BY ESRB

Animated Blood

Violence

EA GAMES

PC DVD-ROM SOFTWARE

namco

ntiques Roadshow is an American television program broadcast on Public Broadcasting Service (PBS) Public television stations. The program features local antiques owners who bring in items to be appraised by experts. Provenance, history, and value of the items are discussed. Based on the original British Antiques Roadshow, which premiered in 1979, the American version first aired in 1997. When taping locations are decided, they are announced on the program's website raising the profile of various small to mid-size cities, such as Billings, Montana; Biloxi, Mississippi; Bismarck, North Dakota; Chattanooga, Tennessee; Hot Springs, Arkansas; and Rapid City, South Dakota. Antiques Roadshow has been nominated 16 times for a Primetime Emmy.

During 2005, the American version of Antiques Roadshow produced its own spin-off called Antiques Roadshow FYI, a half-hour program that followed the fate of items appraised in the parent show and provided additional information on antiques and collecting.

History

Creation and premiere

Antiques Roadshow is the American version of the British Broadcasting Corporation program of the same name, which premiered as a special in 1977[1] and began airing as a regular series in the United Kingdom in 1979.[1] The public television station in Boston, Massachusetts, WGBH-TV, created the American version in 1996 under a license from the BBC.[1] The first American episodes were taped in 1996 and broadcast on PBS in 1997. WGBH-TV produces the show.[2]

In 2001, PBS began airing the original BBC version of Antiques Roadshow in the United States. In the United States, the BBC version is titled Antiques Roadshow UK to differentiate it from the American version.

Hosts

The first host of the American version of Antiques Roadshow was antiques expert Chris Jussel. He hosted the program from 1997 to 2000 (Seasons 1 through 4). He was followed by contemporary art expert Dan Elias, who took over after Jussel's departure and hosted the program from 2001 to 2003 (Seasons 5 through 7). Good Morning America correspondent Lara Spencer replaced Elias as the host, and she hosted from 2004 to 2005 (Seasons 8 and 9). Actor, television personality, and game show host Mark L. Walberg hosted the program from 2006 to 2019 (Seasons 10 through 23). Coral Peña, billed as the narrator rather than host, has narrated the show since Season 24, which was broadcast in 2020.

Format

Seasons 1–19

During the first 19 seasons (1997–2015), each episode began with an on-camera introduction by the host (Chris Jussel, Dan Elias, Lara Spencer, and Mark L. Walberg) followed by footage of the taping location while the host identified the location — a hotel ballroom, convention center, civic arena, or similar facility — in a voiceover. The taping in each city was split into three one-hour episodes, e.g., "Boise Hour 1," "Chattanooga Hour 2," or "Raleigh Hour 3." Various two-to four-minute-long segments[2] of people talking about their item(s) and their appraisers talking about the provenance, history, and value of the item(s) followed, interspersed with several brief informal appraisals, lasting about a minute or so and called "over-the-shoulder appraisals."

In a several-minute "field segment" about halfway through each episode, the host joined one of the show's appraisers to tour a museum or historic site near the episode's taping location, where the appraiser discussed antiques at the site with the host and estimated their value. Each episode ended with the host wrapping things up on camera. In the show's early seasons, the episodes ended with the Antiques Roadshow crew getting ready to turn the studio lights off, and take down the set. In later seasons, the closing credits featuring the crew taking down the set was discontinued, and was replaced by a "Feedback Booth," a series of clips of people talking about their experience at Antiques Roadshow that rolls during the credits. A "Hidden Treasures" segment consisting of two additional appraisals followed the credits.

Seasons 20-22

In Season 20, which aired in 2016, a format change occurred. Although the conventional and "over-the-shoulder" appraisals and the Feedback Booth continued as before, the show adopted a new logo, new graphics for its opening and closing credits, and a new set, and the role of the host was reduced significantly. Segments in which the host appeared on camera were discontinued, and instead the host introduced and closed each episode in a voiceover.[3] The mid-show field segment featuring the host and an appraiser at a local museum or historic site was dropped.[3] In addition, each episode included several quick "snapshot" appraisals;[3] in this new type of appraisal, no appraiser appeared on camera, and instead a guest quickly described his or her object to the camera and a still image of the object followed that included a graphic of the object's appraised value. The Feedback booth survived,[3] but the post-episode "Hidden Treasures" segment disappeared for a time, although it later returned. The taping in each city continued to be split into three one-hour episodes.

In 2016, Antiques Roadshow executive producer Marsha Bemko explained the reasons for the Season 20 changes.[3] The old set, in use since the filming of Season 9 in 2004, had reached the end of its useful life and employed what she viewed as outdated graphics generated using outdated technology, so she used the design and construction of a new set to allow the show to incorporate more modern graphics.[3] The new logo employed the new set's graphics as did the opening credits, which also were changed to reflect a feeling of Antiques Roadshow traveling along a road, in contrast to the old credit sequence's static depiction of objects in an attic.[3] Antiques Roadshow had found that its viewers tended to tune out during the mid-show field segment and preferred to watch appraisals,[3][2] and dropping the field segment and adding "snapshot" appraisals kept viewers watching and allowed them to see about a dozen additional appraisals per episode.[3]

Season 23 to present

The last three episodes of Season 22 (taped in 2017 and televised in 2018) unveiled another format change which became the standard format for all episodes beginning with Season 23, televised in 2019. As the British version of the show had done over a decade earlier,[1][2] Antiques Roadshow moved from taping episodes in convention centers and ballrooms to taping them at historic sites, such as mansions, including the first outdoor segments ever recorded for the show.[2][1] Interspersed among the standard, over-the-shoulder, and snapshot appraisals were brief vignettes describing the history and features of the historic site or discussing people who had once lived in or had founded or funded the site. Although the host (Mark Walberg during Seasons 22 and 23) remained entirely off camera throughout each episode, he served as a narrator for these segments in addition to opening and closing each episode. The Feedback Booth continued to air at the end of each episode, and taping at each site was still split into three one-hour episodes.

Although it remained popular[2] — drawing a cumulative audience of 8 million per week[2] — and enjoyed significant support among PBS donors,[2] the show's viewership measured in terms of household season average had declined 5 percent from the 2016–2017 television season to the 2017–2018 season[2] and 21 percent since the 2012–2013 season,[1][2] probably because its long-running format was beginning to become stale.[2] Bemko explained in 2018 that the new format, in combination with the changes made for Season 20 three years earlier, was designed to refresh the show and improve its pacing.[2]

Walberg left the show after Season 23 aired in 2019. Coral Peña took over the job of performing each episode's voiceovers in Season 24, broadcast in 2020, and she was billed as the show's narrator rather than its host. With the premiere of Season 24, new half-hour Recut episodes were added (which are edited reruns of previous episodes from the series); these episodes served as one of the replacement programs for Nightly Business Report, which aired its final episode in December 2019.

The 2020 tour, which would have been filmed for new episodes to air in 2021, was cancelled due to the COVID-19 pandemic.[4][5] Instead, Antiques Road Show appraisers visited various celebrities during 2020 to discuss and appraise their antiques, resulting in four new episodes with this format. With no other new footage available, Season 25, which aired in 2021, otherwise consisted entirely of specials made up of clips from earlier seasons.

The 2021 tour, filmed for broadcast in 2022, returned to appraisals of the antiques of everyday people, but not to appraisal segments filmed during crowded events. Due to the COVID-19 pandemic, guests at each tour stop were invited to have their appraisals filmed on a closed set.[6] The "Feedback Booth" — which previously featured guests who had not appeared on camera during the tour stop — returned, but consisted solely of guests whose appraisals had appeared in the episode.

Antiques Roadshow FYI

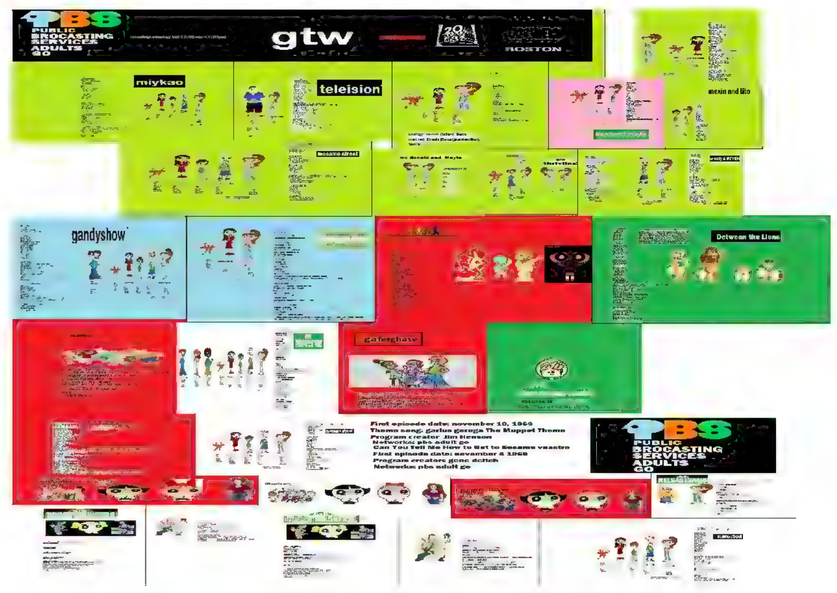
During 2005, PBS broadcast Antiques Roadshow FYI, a short-lived spinoff of Antiques Roadshow. The weekly half-hour show, hosted by then-Antiques Roadshow host Lara Spencer, provided information on items shown on previous episodes of Antiques Roadshow, as well as additional information on antiques and collecting provided by Antiques Roadshow appraisers.

Production

Each spring and summer — except in 2020, when covid-19 pandemic forced its cancellation — the Antiques Roadshow production team and appraisers make an annual tour, visiting various cities in the United States. (In 1999 the tour made its only foreign stop, visiting Canada to film in Toronto, Ontario.) The local PBS station usually serves as host for each tour stop.[2] Taping in each location lasts one day,[1][2] and episodes drawn from that day are broadcast the following year.

During the first 21 seasons and for most of the 22nd season, production followed a routine, predictable pattern, with all taping occurring indoors in a convention center, hotel ballroom, or similar venue. The production team selected cities for the annual tour based on several factors, including the requirement of a minimum of 80,000 square feet (7,400 m2) of space to accommodate the tour event. Most filming in these venues could be accomplished by placing cameras in a central location and simply spinning them around to capture various appraisals.[1]

In 2017, when during the 22nd season the show moved to taping at historic sites and began recording outdoor appraisals for the first time, production became more complicated.[2] The



Main article: List of programs broadcast by PBS
The evening and primetime schedule on PBS features a diverse array of programming including fine arts (Great Performances); drama (Masterpiece, Downton Abbey, American Family: Journey of Dreams); science (Nova, Nature); history (American Experience, American Masters, History Detectives, Antiques Roadshow); music (Austin City Limits, Soundstage); public affairs (Frontline, PBS NewsHour, Washington Week, Nightly Business Report); independent films and documentaries (P.O.V., Independent Lens); home improvement (This Old House); and interviews (Amanpour & Company, Tavis Smiley, The Dick Cavett Show). In 2012, PBS began organizing much of its prime time programming around a genre-based schedule (for example, drama series encompass the Sunday schedule, while science-related programs are featured on Wednesdays).

PBS broadcasts children's programming as part of the service's (and including content supplied by other distributors not programmed by the service, its member stations') morning and afternoon schedule. As the children's programs it distributes are intended to educate as well as entertain its target audience, PBS and its stations have long been in compliance with educational programming guidelines set by the Federal Communications Commission in response to the enactment of the Children's Television Act of 1990. Many member stations have historically also broadcast distance education and other instructional television programs, typically during daytime slots; though with the advent of digital television, which has allowed stations to carry these programs on digital subchannels in lieu of the main PBS feed or exclusively over online, many member stations/networks have replaced distance education content with children's and other programming.

Unlike its radio counterpart, National Public Radio, PBS does not have a central program production arm or news division. All of the programming carried by PBS, whether news, documentary or entertainment, is created by (or in most cases produced under contract with) other parties, such as individual member stations. Boston member WGBH-TV is one of the largest producers of educational television programming, including shows like American Experience, Arthur (with Canada-based CINAR), Masterpiece Theatre, Nova, Antiques Roadshow and Frontline, as well as many other children's and lifestyle programs. News programs are produced by WETA-TV (PBS Newshour) in Washington, D.C., WNET in New York City and WPBT in Miami. Newark, New Jersey/New York City member WNET produces or distributes programs such as Secrets of the Dead, Nature, and Cyberchase. PBS also works with other networks for programming such as CNN International for Amanpour & Company which is a co-production of CNN International and WNET.

PBS member stations are known for rebroadcasting British television costume dramas, comedies and science fiction programs

PBS ADULTS GO 2005-2006







tuesday oct 17

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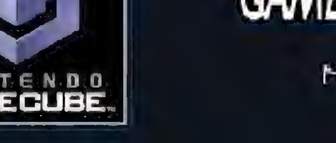














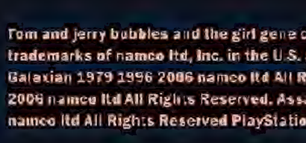




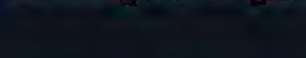


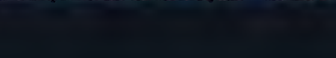












PlayStation.2

GAME BOY ADVANCE

NINTENDO DS.

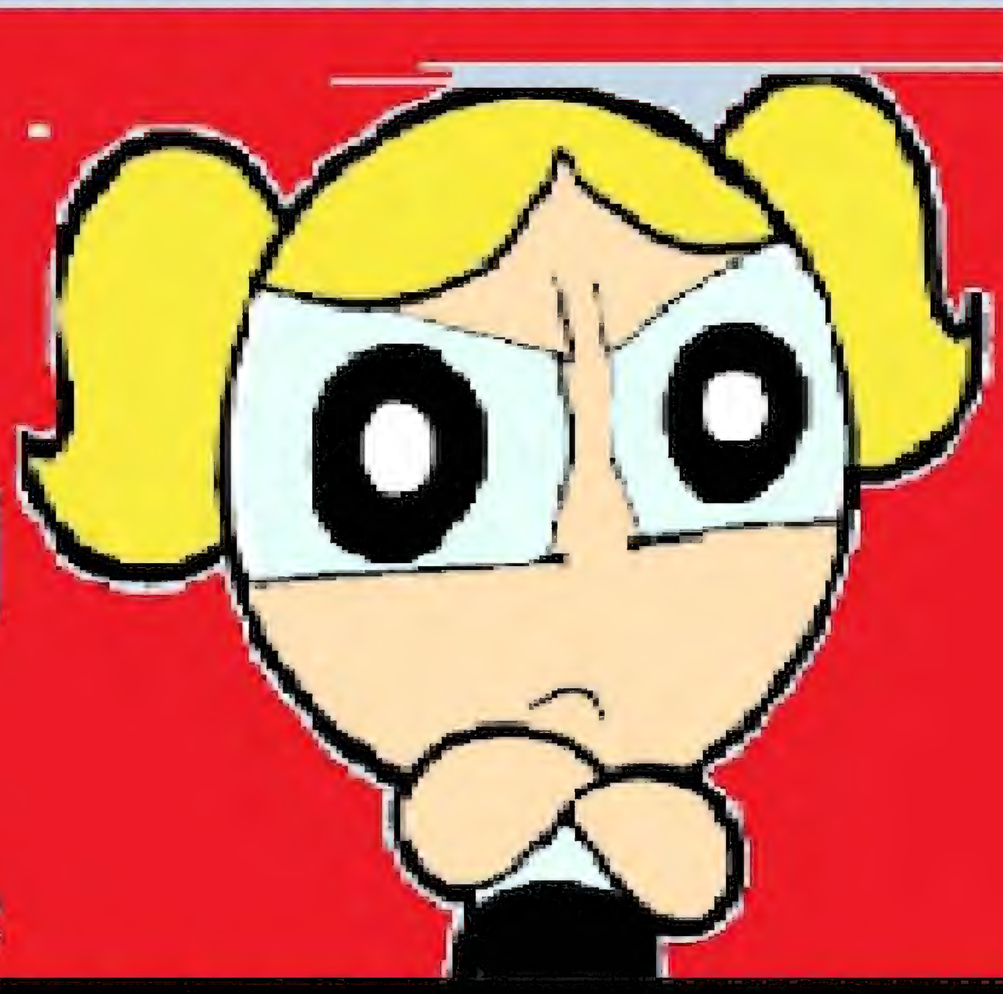
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GLAXIAN
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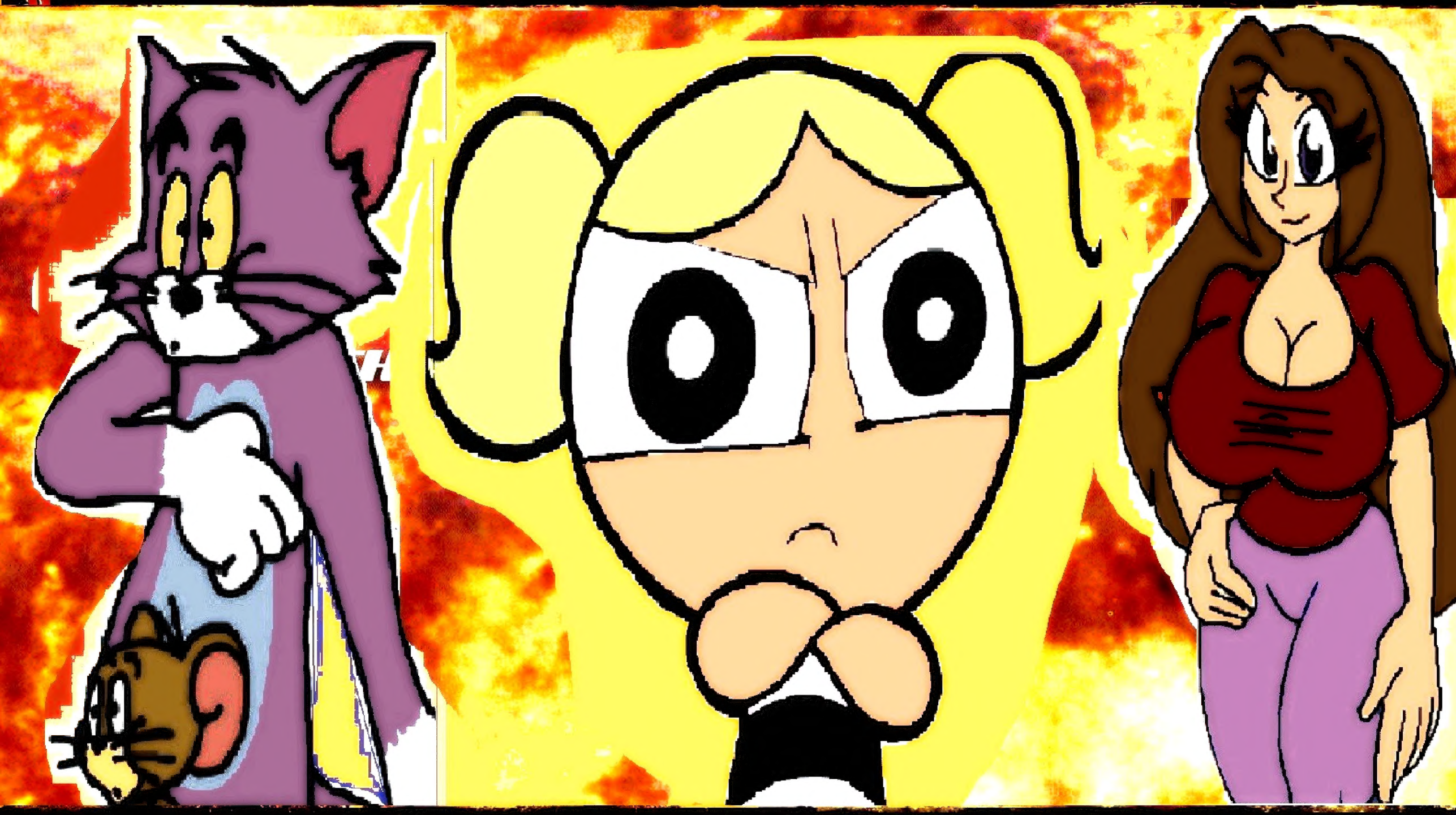


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PlayStation 2
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namco
SONIC TEAM

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BLINK

The World's Fastest Game!

CONGRATULATIONS
Team BLINK Champions!

Hundreds of units participated in this year's *Team BLINK Challenge.*

FASTEST AVERAGE TIMES

Cub Scout Division

#1 - Pack 89	Kennett, MO
#2 - Pack 15	Broadalbin, NY
#3 - Pack 31	Charlestown, NH

Boy Scout Division

#1 - Troop 236	Hurricane, WV
#2 - Troop 347	St. Augustine, FL
#3 - Troop 620	Salmon, ID

Venturing Division

#1 Crew 52	Deerfield, IL
#2 F1ght3rs	San Jose, CA
#3 Crew 515	Tracy, CA

Girl Scout Division

#1 GS Troop 4609	Moundsville, WV
#2 GS Troop 1846	Chicago, IL
#3 GS Troop 27	Gaylord, MI

Camp Division

#1 Camp Tesomas	Rhinelander, WI
#2 Camp V-Bar	Perkinston, MS
#3 Scout Camp	San Antonio, TX

MOST TOTAL POINTS

Cub Scout Division

#1 - Pack 15	Broadalbin, NY
#2 - Pack 411	San Jose, CA
#3 - Pack 92	East Troy, WI

Boy Scout Division

#1 - Troop 239	Claridge, PA
#2 - Troop 540	Madison, NC
#3 - Troop 740	Fayetteville, NC

Venturing Division

#1 Crew 540	Madison, NC
#2 Crew 515	Tracy, CA
#3 Crew 473	Flushing NY

Girl Scout Division

#1 GS Troop 1846	Chicago, IL
#2 GS Troop 4609	Moundsville, WV
#3 GS Troop 151	Palmdale, CA

Camp Division

#1 Camp Tesomas	Rhinelander, WI
#2 Scout Camp	San Antonio, TX
#2 Camp V-Bar *(A tie for #2)*	Perkinston, MS

Top three units from each division are above!

Out of the Box Publishing would like to thank Scouting, adult volunteers, and the players for participating in this year's ***Team BLINK Challenge!***

Keep playing! *BLINK* players can still get timed and rated. The fun continues with the **Team *BLINK* Open.** Units already signed-up may continue to record times and keep working on achieving the Master Level patches!

New units may sign-up for the Team *BLINK* Open at www.teamblinkopen.com.

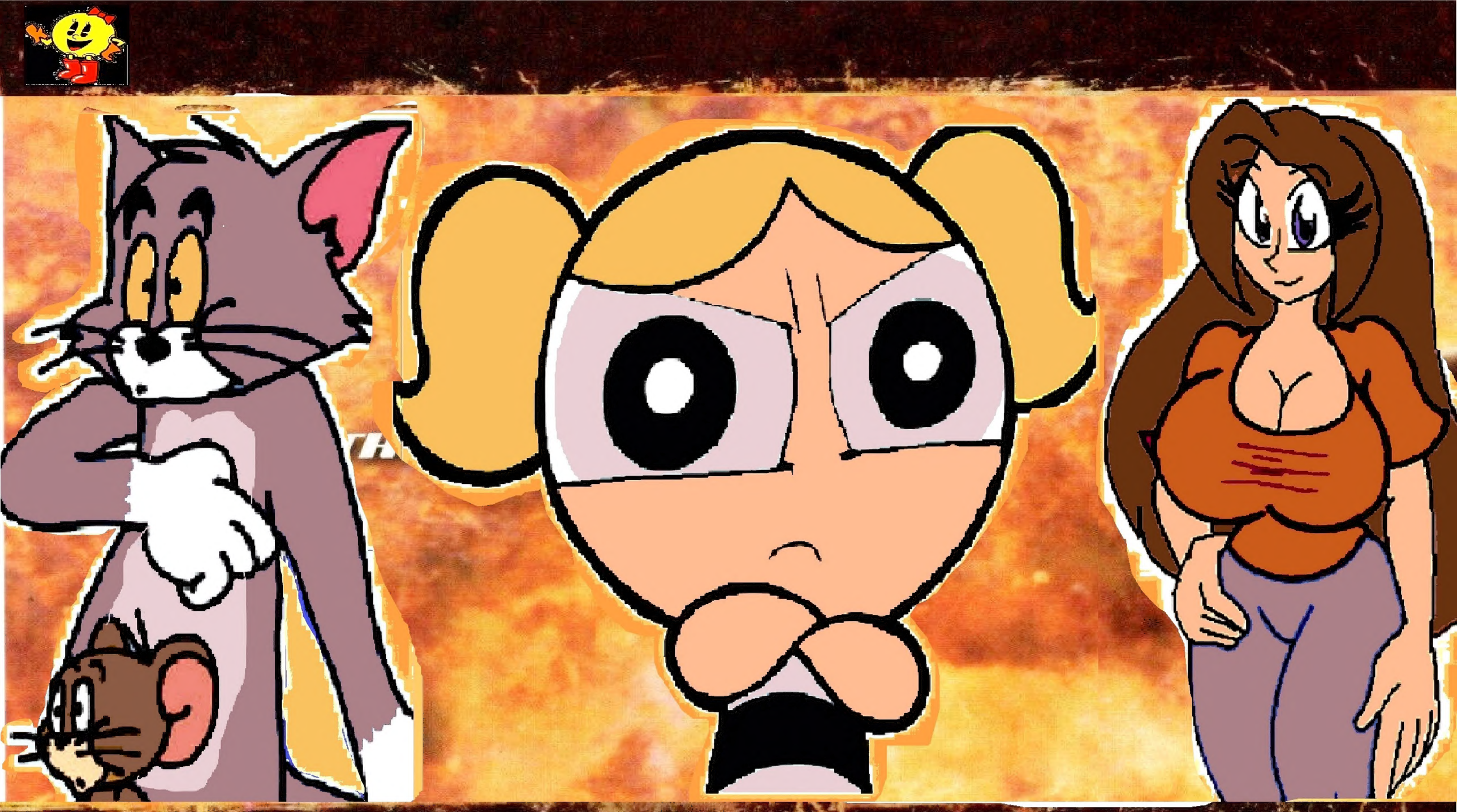


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- Ms. Pacman
- Galaxian
- Dig Dug
- Pole Position 2
- Phozon
- The Tower of DruagaAssault
- Genpei Tōma Den
- Ordyne
- Pac-Land
- The Return of Ishtar





tom and jerry bubbles and the girl gene deitch alaska

EVERYBODY

E

Fantasy Violence
Mild Language

ESRB CONTENT RATING www.esrb.org

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